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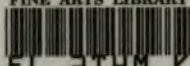
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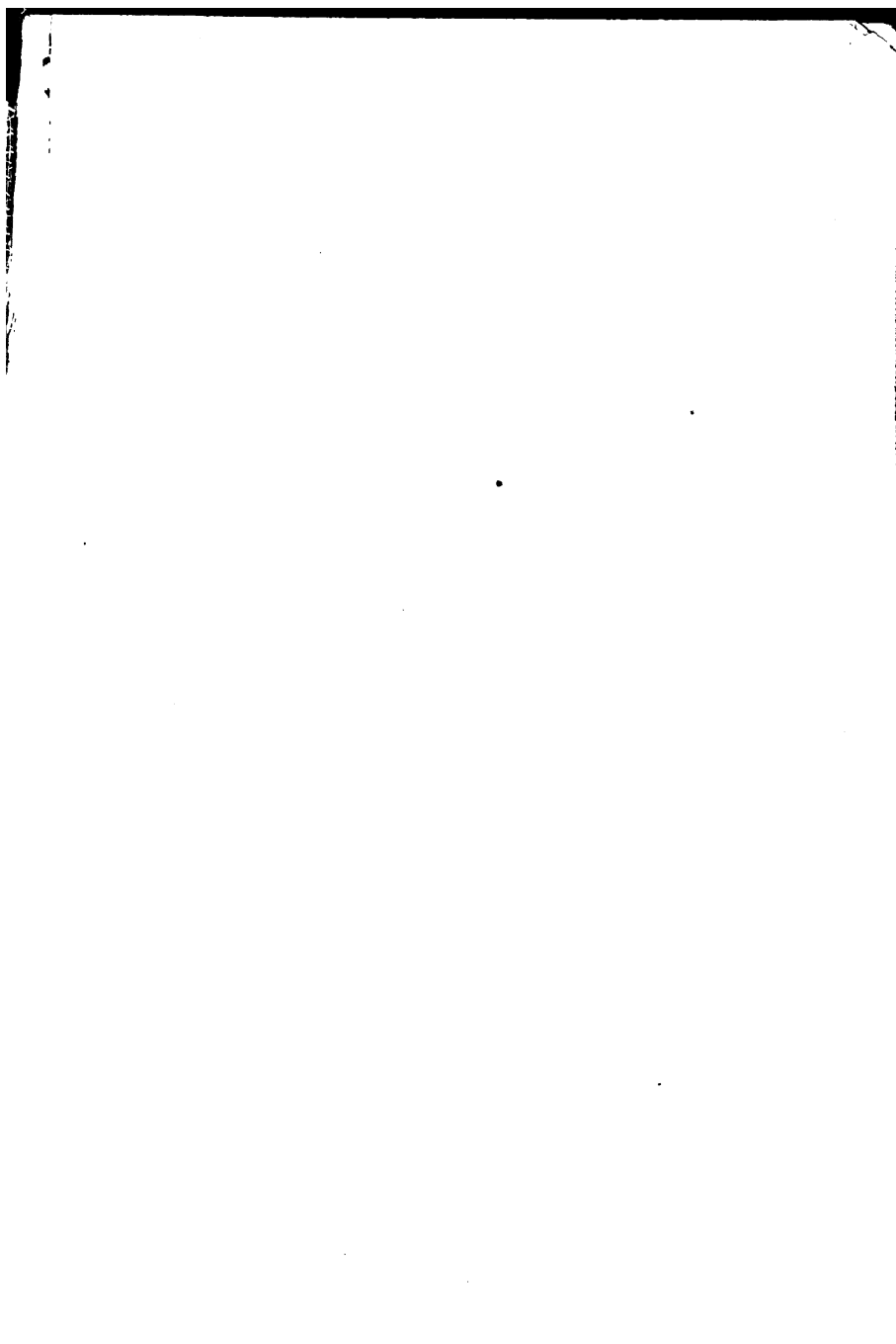
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A CATALOGUE
OF
THE SCULPTURES OF THE
PARTHENON,
IN THE BRITISH MUSEUM.

[*A Second Edition of Part II., Volume I., of a Catalogue of Sculpture in the Department of Greek and Roman Antiquities, by A. H. SMITH, M.A., Assistant in the Department.*]

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HARVARD UNIVERSITY

May 12, 1950

G. A. K. Porter

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NOTE.

THE present work is a new and revised edition of Part II., Vol. I. of the *Catalogue of Sculpture in the British Museum* (1892).

Many alterations have been made, both in the text and in the illustrations. The book has therefore been paged as an independent work.

The Sculptures included in this Part belong to the age of Myron and Pheidias.

The former "Guide to the Elgin Room, Part I." (1886), has been largely utilized.

A. S. MURRAY.

January, 1900.

TABLE OF ABBREVIATIONS.

The following is a list of the works which are most frequently referred to, in this part of the Catalogue, under abbreviated forms:—

- Antike Denkmäler.* Antike Denkmäler herausgegeben vom k. deutschen Archaeologischen Institut. Berlin: from 1886. In progress.
- Arch. Anzeiger.* Archaeologischer Anzeiger. [A supplement to the Archaeologische Zeitung, and to the Jahrbuch des k. deutschen Archaeologischen Instituts.]
- Arch. Zeit.* Archaeologische Zeitung. Berlin: 1843–1885. [Superseded by the Jahrbuch des Archaeologischen Instituts.]
- Athenische Mittheilungen.* Mittheilungen des k. deutschen Archaeologischen Instituts, Athenische Abtheilung. Athens: from 1876. In progress.
- Brunn, Denkmäler.* H. v. Brunn, Denkmäler griechischer und römischer Sculptur. Munich: 1888–1899. [Continued by Arndt, after Brunn's death.]
- Collignon.* M. Collignon, Histoire de la Sculpture Grecque, 2 vols. Paris: 1892–1897.
- Furtwaengler, Meisterwerke.* A. Furtwaengler, Meisterwerke der griechischen Plastik. Leipsic-Berlin: 1893. [Eng. trans. by E. Sellers.]
- Gardner, Handbook.* E. A. Gardner, A Handbook of Greek Sculpture. London: 1896.
- Gaz. Arch.* Gazette Archéologique. Paris: 1874–1888.
- Greek Inscriptions in Brit. Mus.* The Collection of Ancient Greek Inscriptions in the British Museum, by C. T. Newton, E. L. Hicks, and others. 1874–1893.
- Guide to Graeco-Roman Sculptures I.* Synopsis, etc. . . . Graeco-Roman Sculptures. (Second ed.). 1879.
- Jahrbuch des Arch. Inst.* Jahrbuch des k. deutschen Archaeologischen Instituts. Berlin: from 1886. In progress.
- Journ. of Hellen. Studies.* The Journal of Hellenic Studies. London: from 1879. In progress.

- Mansell.* Photographs of objects in the British Museum, published by W. A. Mansell, 405 Oxford Street, W.
- Michaelis.* A. Michaelis, Der Parthenon. Leipsic: 1871.
- Mitchell.* Lucy M. Mitchell, A History of Ancient Sculpture. 1883.
- Mitchell, Selections.* Selections from Ancient Sculpture. . . . A Supplement to A History of Ancient Sculpture. By Lucy M. Mitchell. 1883.
- Mon. dell' Inst.* Monumenti Inediti, pubblicati dall' Istituto di Corrispondenza Archeologica. Rome, 1829-1886, and Berlin, 1891.
- Murray.* A. S. Murray, A History of Greek Sculpture. 1889-3. [Second ed., 1890. The first ed. is quoted, unless otherwise stated.]
- Mus. Marbles.* A description of the Collection of Ancient Marbles in the British Museum. 1812-1861.
- Rev. Arch.* Revue Archéologique. Paris: from 1844. In progress.
- Roemische Mittheilungen.* Mittheilungen des k. deutschen Archaeologischen Instituts, Roemische Abtheilung. Rome: from 1886. In progress.
- Specimens.* Specimens of Antient Sculpture. . . . selected from different Collections in Great Britain, by the Society of Dilettanti. London: 1809.
- Stereoscopic.* Photographs of objects in the British Museum, published by the London Stereoscopic Company, 106 Regent Street, W.
- Stuart.* James Stuart and Nicolas Revett, The Antiquities of Athens. London: 1762-1830. [Second ed., 1825-1830. The first ed. is quoted unless otherwise stated.]
- Synopsis.* Synopsis of the contents of the British Museum. (Numerous editions.) 1808-1857. [Where a double reference is given, as 189 (284), the number in the parentheses was used in editions of the Synopsis earlier than 1832.]
- Walters.* Die Gipsabgüsse antiker Bildwerke in historischer Folge erklärt. Bausteine von Carl Friederichs neu bearbeitet von Paul Walters. Berlin: 1885.

BRITISH AND METRIC SYSTEMS COMPARED.

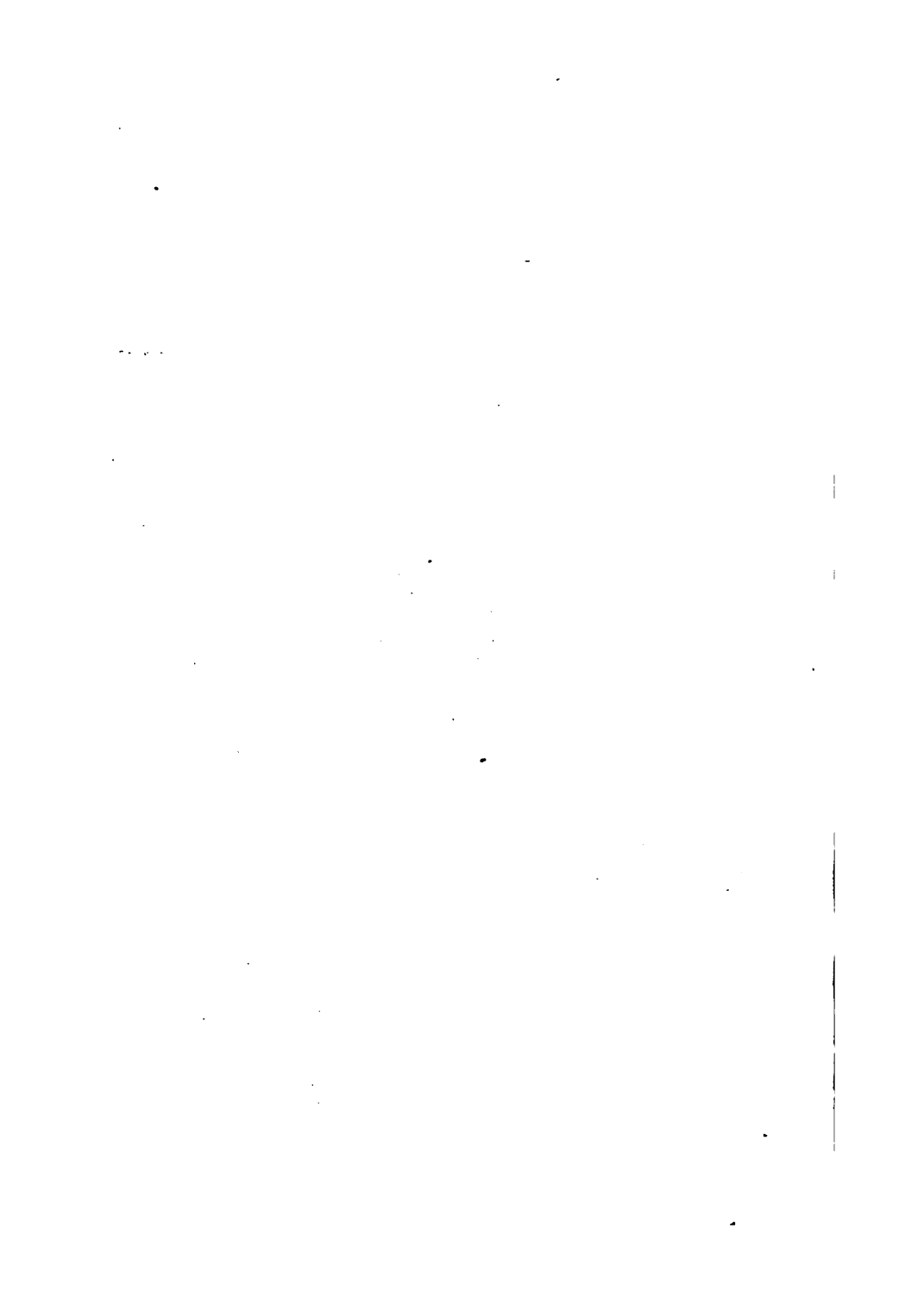
1 inch = ·025 metre.

1 foot = ·304 metre.

3 feet = ·914 metre.

1 metre = 39·371 inches.

DISCOBOLOS OF MYRON
AND
SCULPTURES OF THE PARTHENON.



PART II.

MYRON AND PHEIDIAS.

Three great names represent the prime of Greek sculpture in the fifth century B.C., those of Myron, Pheidias, and Polycleitos of Argos. These three are all said to have been pupils of the Argive sculptor Agelaidas. In the case of Polycleitos, recent critics held that on chronological grounds he could only be supposed to have inherited the traditions of that master's school. It has, however, now been ascertained (*Oxyrhynchus Papyri*, ii., p. 94) that he was working in the middle of the fifth century.

The present part of the catalogue deals with Myron and Pheidias. The following part deals first with their immediate successors in Attica, and then turns to Polycleitos of Argos and the sculptures of the Peloponnese; and next to the special class of Greek reliefs.

MYRON.

MYRON of Eleutherae in Attica worked at Athens in the first half of the fifth century B.C. Although he had not entirely abandoned the archaic style (notably, in his rendering of hair, Pliny, *H. N.* xxxiv., 58), he was distinguished for his skill in representing life. His power lay partly in the rendering of vigorous movement in sculpture, as in his athletic statues, and partly in a realistic imitation of nature, as in his famous cow.

No original works of Myron are extant. His best known work, the Discobolos, is preserved in copies, one of which is described below. The bronze statuette of Marsyas in the Bronze Room (No. 269) may be a study after a group of Athenè and Marsyas by Myron.

250. Græco-Roman copy of the bronze Discobolos of Myron.

A young athlete is represented in the act of hurling the disk. He has swung it back, and is about to throw it to the furthest possible distance before him. The head, as here incorrectly attached, looks straight to the ground, but in the original it looked more backwards as in a copy formerly in the Massimi palace, and now in the Lancelotti palace, at Rome. (Cf. Lucian, *Philopseud.* 18.) Compare a gem in the British Museum (Fig. 1—*Cat. of Gems*, No. 742, pl. G), which is inscribed YAKINΘOC.

According to a judgment of Quintilian, the laboured complexity of the statue is extreme, but any one who should blame it on this ground would do so under a misapprehension of its purpose, inasmuch as the merit of the work lies in its novelty and difficulty. "Quid tam distortum et elaboratum, quam est ille discobolos Myronis? si quis tamen, ut parum rectum, improbet opus, nonne ab intellectu artis abfuerit, in qua vel præcipue laudabilis est ipsa illa novitas ac difficultas?"—*Quint. Inst. Orat.*, ii., 13. 10.—*Found in 1791 in Hadrian's Villa at Tivoli. Towneley Coll.*



Fig. 1.

Pentelic marble, strongly veined. Height, 5 feet 5 inches. Restorations:—Nose, lips, chin, piece in neck, part of disk and r. hand; l. hand; piece under r. arm; pubes; r. knee; a small piece of r. leg, and parts of the toes. *Specimens*, I., pl. 29; *Mus. Marbles*, XI., pl. 44; Clarac, V., pl. 860, No. 2194 B; Ellis, *Townley Gallery*, I., p. 241; *Guide to Græco-Roman Sculptures*, I., No. 135; *Stereoscopic*, No. 149; Wolters, No. 452. For a list of replicas, see Collignon, I., p. 473.

PHEIDIAS AND THE SCULPTURES OF THE PARTHENON.

The sculptures of the Parthenon illustrate the style of Pheidias, the greatest of Greek sculptors.

PHEIDIAS, son of Charmides, the Athenian, was born about 500 B.C. He was a pupil of the sculptor Agelaidas, of Argos, and, it has been conjectured, of Hegias or Hegesias, of Athens. His youth was passed during the period of the Persian wars, and his maturity was principally devoted to the adornment of Athens, from the funds contributed by the allied Greek states during the administration of Pericles.

Among the chief of the works of this period was the Parthenon, or temple of the Goddess Athenè, called *par excellence* Parthenos, or virgin. The architect was Ictinos, but the sculptural decorations, and probably the design of the temple, were planned and executed under the superintendence of Pheidias. The building was probably begun about B.C. 447 (according to Michaelis, B.C. 454). It was sufficiently advanced to receive the statue of the Parthenos in B.C. 438, and was probably completed either in that year or a little later. It stood on the Acropolis of Athens, on a site which had been already prepared for a more ancient temple, the foundations of which are incorporated in those of the Parthenon. It is a matter of controversy, however, whether these are the remains of a temple which was burnt in the sack of Athens by the Persians, B.C. 480, or whether they belong to a structure begun but never completed after the Persian wars.

The Parthenon was of the Doric order of architecture, and was of the form termed *peripteral octastyle*; that is to say, it was surrounded by a colonnade, which had eight columns at each end. The architectural arrangements

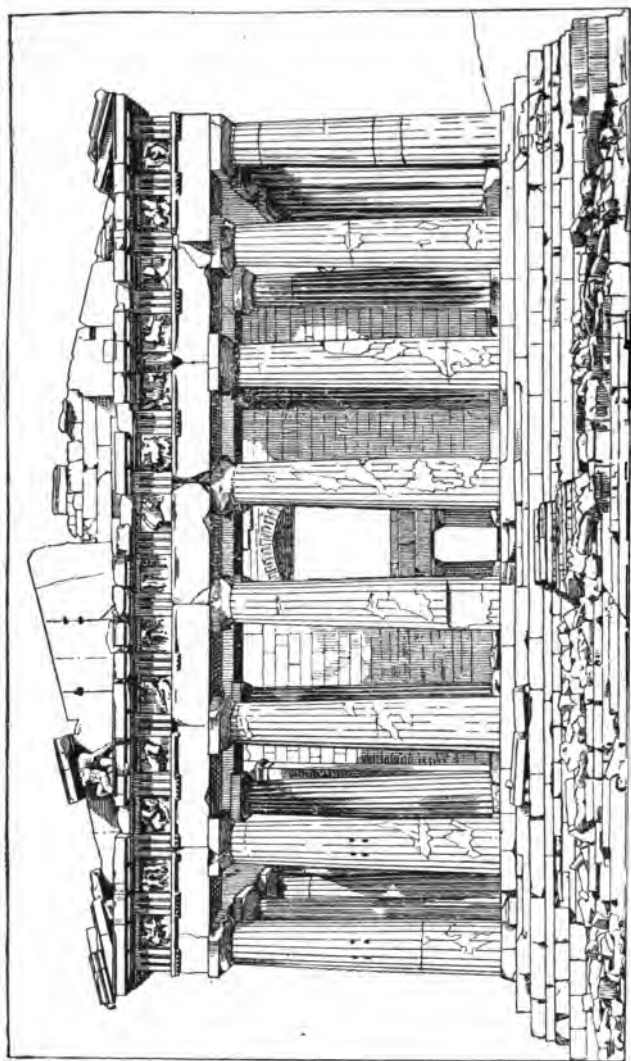


Fig. 2.—View of the West end of the Parthenon.

can be best learnt from the model, which is exhibited in the Elgin Room. See also the view of the west front

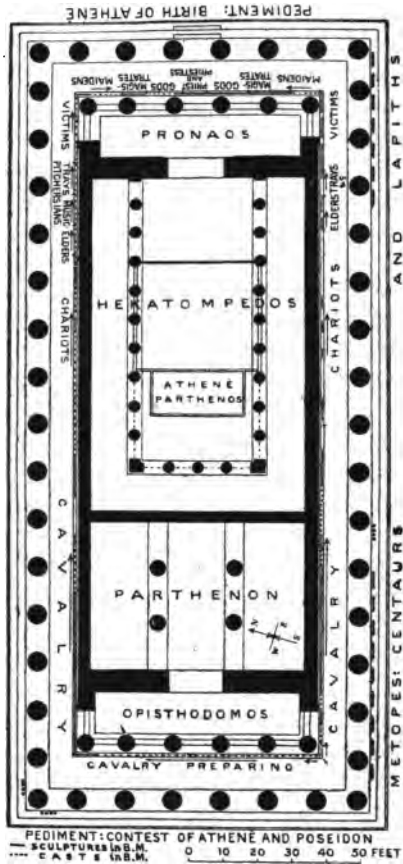


Fig. 3.—Plan of the Parthenon. (After Doerpfeld.)

(fig. 2), the plan (fig. 3), and the sectional elevation (pl. I).

The principal chamber (cella or Hekatompedos) within the colonnade contained the colossal statue of Athenè Parthenos (see below, Nos. 300–302). Externally the cella was decorated with a frieze in low relief (see below, p. 65). The two pediments (see below, Nos. 303, 304) were filled with figures sculptured in the round. Above the architrave, or beam resting on the columns, were metopes, or square panels, adorned with groups in very high relief (see p. 49). All these sculptured decorations were executed, like the architecture, in Pentelic marble.

The statue of the Parthenos is known to have been in existence about 430 A.D.; but not long after this date the figure was removed, and the Parthenon was converted into a Christian church, dedicated at first to Santa Sophia (or the Divine Wisdom), and afterwards to the Panagia (or Virgin Mary). For the purposes of the church, an apse was built at the east end of the cella, and the entrance was moved to the west end. The building was also given a vaulted roof, which covered the cella alone. In consequence the frieze was exposed to the weather, and the east pediment was much destroyed. From 1206 to 1458, during the period of the Frankish Dukes of Athens, the Parthenon was a Latin Church. Athens was taken by the Turks in 1458, and the Parthenon was again an Orthodox Greek church for two years. In 1460, however, it was converted into a Turkish mosque. From this date it probably suffered little until 1687, when Athens was taken by the Venetian General, Morosini. In the course of a bombardment of the Acropolis, the besiegers succeeded in throwing a shell into a powder magazine in the Parthenon, and caused an explosion that destroyed the roof and much of the long sides of the building. Further injury was done by Morosini, who made an attempt to take down the central group of the west pediment, which was still nearly complete.

Fortunately, many of the sculptures had been drawn by a skilful artist before the explosion. In 1674 a painter in the suite of the Marquis de Nointel, French ambassador at the Porte, commonly supposed to have been Jacques Carrey, made sketches of large portions of the frieze and metopes, and of the then extant portions of the pedimental compositions. These drawings are preserved in the French Bibliothèque Nationale, and are constantly referred to in discussions of the Parthenon sculptures.

In 1688 Athens was restored to the Turks, and from this date to the end of the last century the sculptures of the Parthenon were exposed to constant injury. Some of them were made into lime, or built into walls by the Turkish garrison; others were mutilated by the travellers who from time to time obtained admission to the Acropolis, and broke off portable fragments of the sculptures.

In 1749, when the west pediment was drawn by R. Dalton, (cf. Pl. III.), many figures still remained in position which had disappeared before the time of Lord Elgin. Several portions also of the frieze, which were seen by Stuart (1752), had disappeared at the beginning of the present century. On the other hand, the east pediment, being inaccessible, suffered no important change between 1674 and 1800.

In the year 1799, the seventh Earl of Elgin was appointed British Ambassador to the Porte. Being resolved to make his time of office of service to the cause of art, he engaged a body of architectural draughtsmen and *formatori* to make casts, plans and drawings from the remains in Greece, and more particularly at Athens. While this work was in progress Lord Elgin became aware of the rapid destruction of the Athenian monuments. The success of the British arms in Egypt made the disposition of the Porte favourable to the British Ambassador, and Lord Elgin was thus enabled in the

year 1801 to obtain extended powers, under which he was permitted to remove the original sculptures. The collection thus formed, which includes, besides many of the sculptures of the Parthenon, other marbles obtained from Athens and elsewhere, together with casts and drawings, was purchased from Lord Elgin by the British Government in 1816 for £35,000. Several portions of the sculptures of the Parthenon have been discovered since the time of Lord Elgin on the Acropolis and its slopes, or in various parts of Europe, to which they had been taken by travellers. These are represented as far as possible in the British Museum by plaster casts.

The following aids to the study of the Parthenon will be found in the Elgin Room:—

Model of the Athenian Acropolis, by H. Walger (1898), showing the results of recent excavations.

Model of the Parthenon. The model was made by R. C. Lucas, on the scale of one twentieth, and represents the state of the temple in 1687, after the explosion, but before Morosini had attacked the west pediment.

Carrey's drawings of the pediments. Photographic reproductions of the originals are exhibited. (See also pl. III).

A restored view of the Athenian Acropolis. By Richard Bohn.

A view of the Parthenon in 1802. By Sir R. Smirke.

Bibliography of the Parthenon.

The work of Michaelis, *Der Parthenon* (Leipsic, 1871), collects the material for the study of the Parthenon, and contains an excellent digest of all that had been written on the subject up to the year 1871. For later writers, see below *passim*, and Wolters. For the name Parthenon, see Furtwaengler (*Meisterwerke*, p. 172) who connects the word with the daughters of Erechtheus. For the chronology of Pheidias, see Loeschcke in *Untersuchungen A. Schaefer gewidmet*, p. 25; for the question

as to his master, see Klein, *Arch.-Epigr. Mittheilungen aus Oesterreich*, VII., p. 64; Robert, *Arch. Maerchen*, p. 92; Gardner, *Handbook*, p. 265; Furtwaengler, *Meisterwerke*, p. 80. For the older temple on the site of the Parthenon, see Penrose, *Journ. of Hellen. Studies*, XII., p. 275; XIII., p. 32; Doerpfeld, in *Athenische Mittheilungen*, XVII., p. 158; Furtwaengler, *Meisterwerke*, p. 162. The plan given above is taken from Doerpfeld, *Athenische Mittheilungen*, VI., pl. 12, p. 283.

For the mediæval history of the Parthenon, see Laborde, *Athènes aux XV^e, XVI^e, et XVII^e Siècles* (1854); Gregorovius, *Athen im Mittelalter* (1889). Facsimiles of Carrey's drawings are in the British Museum, and have been partially published in the work of Laborde, *Le Parthénon* (Paris, 1848). They are completely published by Oumont, *Athènes au XVII^e siècle. Dessins des Sculptures du Parthénon, attribués à J. Carrey, etc.* (Paris, 1898). For the discussion of Carrey's supposed authorship, see *ibid.*, p. 4. For copies of the drawings of the pediments, see also *Antike Denkmäler*, I., pls. 6, 6a (exhibited in the Elgin Room). Dalton's views of the Acropolis were published in 1751, but the remains of Athens were little known till the appearance of *The Antiquities of Athens*, by James Stuart and Nicolas Revett. (London: vol. I., 1762; vol. II., 1787; vol. III., 1794; vol. IV., 1816; vol. V., 1830). A second edition, with additional matter, but having inferior illustrations, was issued in 1825-1830. Many of the original drawings, made at Athens by Pars in 1765, and incorporated in the 2nd and 4th volumes of this work were presented to the British Museum by the Society of Dilettanti. For his drawings of the frieze, cf. p. 114. The official inquiry into the proceedings of Lord Elgin is contained in the *Report of the Select Committee of the House of Commons on the Earl of Elgin's Collection of Sculptured Marbles; &c.* (London, 1816).

STATUE OF ATHENÈ PARTHENOS.

The colossal statue of Athenè Parthenos by Pheidias was placed within the central chamber of the Parthenon. The figure was made of gold and ivory, and was, with its base, about 40 feet high. Athenè stood, draped in chiton and aegis. With her left hand she held her spear and supported her shield. Between her and her shield was

the serpent Erichthonios. On her outstretched right hand was a winged Victory, six feet high, holding a wreath. The helmet of the Goddess was adorned, according to Pausanias, with a Sphinx and Gryphons. From detailed copies of the head (*Athenische Mittheilungen*, viii., pl. 15; *Cat. of Gems in B.M.* 637, 638) we learn that the Gryphons were on the cheek-pieces, and that there was a figure of Pegasos on each side of the Sphinx. There was also a row of small horses at the front of the helmet. All available space was covered with decoration. A battle between Greeks and Amazons (see below, Nos. 301, 302) was seen on the exterior of the shield, and one between Gods and Giants on its interior. On the base was a representation of the birth of Pandora (see No. 301) and on the edges of the sandals was a battle between Centaurs and Lapiths.

The statue disappeared from view with the fall of paganism. Nos. 300-302 afford some of the materials for its reconstruction. Rough reproductions of the figure also occur on Attic reliefs, such as Nos. 771-773.

The column beneath the hand of Athenè (in No. 300) presents some difficulty, as it is not mentioned in descriptions of the statue and seldom occurs in reproductions of it. It is seen in an Attic relief (*Michaelis*, pl. 15, fig. 7), on a lead ticket (*Zeitschr. für Numismatik*, x., p. 152), and, in the form of an olive tree, on a coin of Nagidus (in Cilicia), of the first half of the 4th century B.C. (Murray, ii., pl. 11; *Journ. of Hellen. Studies*, viii., p. 22). It is more probable that an existing support should be omitted in reliefs, than that it should be inserted if non-existent. It is possible, however, that the support was not a part of the design of Pheidias, but was an addition, subsequently found to be necessary.

300. (Plate II). Cast of a statuette, copied from the Athenè Parthenos. The Goddess wears a helmet, aegis, chiton with

diplodion girt round the waist, bracelets and sandals; her left hand rests on her shield, which stands on its edge at her side. The chiton is a split chiton, but worn so that the leg is carefully concealed. In the centre of the outside of the shield is a mask of Medusa, and inside a serpent; the right hand of Athenè is extended in front and rests on a column with the palm open upwards, holding a figure of Victory, in whose hands are remains of what is thought to be a garland. The head of the Victory is wanting. On the centre of the helmet of Athenè is a Sphinx, and at each side has been a Pegasos.

The statuette was found in a shrine in a private house. Compare the vision of Proclos, who was bidden to prepare his house for Athenè, when her statue was being removed by the Christians from the Parthenon, about 430. A.D. (Marinus, *Proclos*, 30; Michaelis, p. 270.)

The original, which is of Pentelic marble, is in the National Museum at Athens. Height, with plinth, 3 feet 5 inches. Found in 1880, near the Varvakeion in Athens. *Athenische Mittheilungen*, VI., pls. 1, 2, p. 56; *Journ. of Hellen. Studies*, II., p. 3; *Rev. Arch.* 2nd ser. XLI., pl. 4; Schreiber, *Athena Parthenos des Phidias*, pl. 1; Brunn, *Denkmaeler*, Nos. 39, 40; Waldstein, pl. 14; Harrison, *Mythology and Monuments of Anc. Athens*, p. 447; Baumeister, *Denkmaeler*, p. 1315, figs. 1457, 1458; Collignon, I., p. 541; Gardner, *Handbook*, p. 253. For literature see Waldstein, *Essays*, p. 270; Wolters, No. 467.

- OO A. Cast of a statuette copied from the Athenè Parthenos. The head and right arm were separate pieces, inserted in sockets and are now lost. The left arm is broken away, at the middle of the upper arm, and the greater part of the shield is also lost. The drapery resembles that of No. 300 in its general lines, but is worked throughout with more subtlety and consideration. The aegis is smaller, with scalloped edges, and smooth surface; the Gorgoneion is of the early type, with protruding tongue. The figures preserved on the shield include the

prostrate figure (*c*; cf. No. 302), which is an Amazon on other copies, but in this case has the forms of a male figure. The vanquished Amazon seized by a Greek (*d*) is preserved in part. Of the Greek, only the feet remain.

The original, which is of Pentelic marble, was found at Patras (where it remains) probably in 1896. The cast was presented by M. Cavvadias. Height, with plinth, 2 feet 10 inches. *British School Annual*, III., pl. 9; C. Smith, *ibidem*, p. 121.

301. Cast of a statuette copied from the statue of Athenè Parthenos. Athenè wears a helmet, aegis, and chiton with diploïdion girt round the waist; her right hand is extended in front with the palm open upwards as if to hold out the figure of Victory. In this part the statuette is unfinished, the marble underneath the right arm not having been hewn away. The left hand of the Goddess rests on her shield, which stands on its edge at her side; inside the shield is a serpent; outside are reliefs representing the battle between Greeks and Amazons, which is seen in more detail in No. 302. Among the figures, we recognise several which occur on No. 302. The figure of Pheidias (*a*, see No. 302) is near the top of the relief, and holds a stone, as described by Plutarch. Next him perhaps is Pericles (*b*) separated from the fallen Amazon (*c*), which is at the bottom of the shield, as in No. 302. The group of the Greek seizing an Amazon (*d*) is seen on the right as in No. 302. The fallen Amazon (*e*) with hands above her head is high up, on the left of the relief. In place of the group of an Amazon supporting her companion (*f*) which is in No. 302, we have here the same subject, but differently treated. The Gorgon's head is roughly indicated near the middle of the shield. The rude outlines of figures in relief on the base of the statuette may be supposed to represent the birth of Pandora (Paus., i., xxiv., 7.)

The original of this statue, which is of marble, is in the National Museum at Athens. Height 1 foot 4 $\frac{3}{4}$ inches. Found in 1859

near the Pnyx, at Athens. Lenormant, *Gazette des Beaux Arts*, 1860, VIII., p. 133; Jahn, *Pop. Aufsätze*, p. 215, pl. 1; Michaelis, pl. 15, fig. 1, p. 273; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 253, fig. 54; Brunn, *Denkmäler*, No. 38; Wolters, No. 466; Harrison, *Mythology and Monuments of Anc. Athens*, p. 449. Collignon, I., pp. 539, 540; Gardner, *Handbook*, p. 254. For the Pandora relief, see Puchstein, in *Jahrbuch des Arch. Inst.*, V., p. 113.

- 302.** Fragment of shield supposed to be a rough copy from the shield of the statue of Athenè Parthenos. Pliny (*H. N.*, xxxvi., 18) and Pausanias (i., 17, 2) state that the outside of the shield was ornamented with the representation of a battle between Greeks and Amazons. Plutarch adds (*Pericles*, 31) that one of the figures represented Pheidias himself as an old bald-headed man raising a stone with both hands, while in another figure, who was represented fighting against an Amazon, with one hand holding out a spear in such a way as to conceal the face, the sculptor introduced the likeness of Pericles. He also states that the placing of these portraits on the shield was one of the pretexts for the disgrace of Pheidias. But the story is probably of late origin, and invented to account for two characteristic figures on the shield. A head of Medusa, encircled by two serpents, forms the centre of the composition. Below is a Greek warrior (*a*, cf. No. 301), bald-headed, who raises both hands above his head to strike with a battle-axe. This figure has been thought to be the Pheidias of the original design. Next to him on the right is a Greek (*b*) who plants his left foot on the body of a fallen Amazon (*c*) and is in the act of dealing a blow with his right hand; his right arm is raised across his face and conceals the greater part of it. The action of this figure again corresponds with that of Pericles as described by Plutarch. To the right are two Greeks: the one advances to the right; the other (*d*) seizes by the hair an Amazon falling on the right.

Above this group is an Amazon running to the right and a Greek striding to the left. His shield has the device of a hare. Above him are three armed Greeks, and the remains of another figure. On the left of the figure described as Pheidias is a Greek who has fallen on his knees. Further to the left are a fallen Amazon (*e*) and a wounded Amazon (*f*) supported by a companion of whom but little remains. The lower part of a third figure, probably that of a Greek, is also seen. All the Amazons wear high boots and a short chiton, leaving the right breast exposed; their weapon is a double-headed axe. Red colour remains on the two serpents which encircle the Gorgon's head, on the shield of one of the Greeks and in several places on the draperies. The back of the shield is roughly worked, with a suggestion of the handle. Traces also remain of painted figures, including a bearded man, bending to the right. These may be supposed to suggest the scene of Gigantomachia with which the inside of the shield was decorated, and to indicate that the interior ornament consisted only of paintings on a smooth surface.—*Obtained by Viscount Strangford from Athens.*

Pentelic marble; height, 1 foot 4½ inches; width, 1 foot 6 inches. Conze, *Arch. Zeit.*, 1865, pls. 196, 197; Jahn, *Pop. Aufsätze*, p. 216, pl. 2, 1; Michaelis, pl. 15, fig. 34. Overbeck, *Gr. Plast.*, 3rd ed., I., p. 255, fig. 55; Mitchell, p. 313; Mansell, No. 729; Wolters, No. 471; Harrison, *Mythology and Monuments of Anc. Athens*, p. 453. Furtwaengler, *Meisterwerke*, p. 75. For the traces of paint see Conze, *l.c.* p. 34; C. Smith, *British School Annual*, III., p. 137. There is a fragment of a similar shield in the Vatican, Michaelis, pl. 15, fig. 35.

EASTERN PEDIMENT OF THE PARTHENON.

303. We know from Pausanias (i., 24, 5) that the subject of the composition in the eastern pediment had relation to the birth of Athenè, who, according to the legend, sprang

forth, fully armed, from the brain of Zeus. As all the central part of this composition was already destroyed when Carrey made his drawing of the pediment, we have no direct information as to how the subject was treated.

A relief surrounding a *puteal* or well-head, now at Madrid, has been thought to throw light on this question. There Zeus is enthroned, looking to the right; Athenè is before him, armed, and advances to the right. Victory flies towards her with a wreath. Behind the throne of Zeus is Hephaestos, who has cleft the skull of Zeus with his axe, and starts back in astonishment. On the extreme right of the composition are the three Fates (Schneider, *Geburt der Athena*, pl. 1; adapted to a pediment shape by Faddegon and Six, *Jahrbuch des Arch. Inst.*, 1894, p. 84). Unfortunately the subordinate figures have not a sufficient resemblance to those which are still extant of the Parthenon pediment, to allow us to assume a direct connexion between the pediment and the relief. Some such composition, however, seems more consonant with the dignity of Athenè than the scheme which occurs on vases and Etruscan mirrors (e.g. on a vase in the British Museum, No. B244; *Guide to Dept. of Greek and Roman Antiqs.*, p. 168) where the Goddess is represented as a diminutive figure, above the head of Zeus. This conclusion is confirmed by Sauer's recent examination of the ground of the pediment.

~ It is now proved that the middle of the east pediment was occupied by two figures of equal importance, and not by a single central figure of Zeus, such as is required, if we suppose that the subject was treated according to the tradition of the vase painters. It is further shown to be probable that Zeus was seated on the left of the centre, seen in profile and turned to the right, and that Athenè stood on the right of the centre, holding a spear in her outstretched right hand. The whole group between the figures G and K is thought, from the indications on the

pediment, to have consisted of the following figures, in order from the left:—Standing figure, stepping inwards (cf. Hermes of the west pediment); standing figure; seated figure in profile to the right; figure standing immediately behind Zeus; Zeus and Athenè; Hephaestus (H); seated figure in profile to the left; standing figure; standing figure turned to the left (J); standing figure turned outwards (compare G).

If we confine our attention to the extant pedimental figures, we find wide differences of opinion as to their interpretation. The figures in the angles are the only ones as to which there can be no doubt. On the left the sun-god, Helios, rises from the ocean, driving his car, and on the right the moon-goddess Selenè sets beneath the horizon.

These two figures may be interpreted as marking the boundaries either of Olympus or of the universe. It has also been suggested that the Helios indicates the hour at which the birth took place. This, according to Attic tradition, was at sunrise.

Thus far the interpretation rests upon sure grounds. Of the remaining figures in the pediment, J has been generally recognised as Victory greeting the newly born Goddess, and G has been generally taken for Iris, announcing the news to the world (but see below, G). None of the remaining figures have been conclusively identified. Most of the numerous schemes of interpretation that have been proposed are exhibited in a table by Michaelis (*Der Parthenon*, p. 165; cf. *Guide to the Elgin Room I.*, Table A). As regards the general principles of interpretation it is to be observed that the schemes may be divided into two classes. We may either suppose with the earlier critics, and, recently, with Furtwaengler, that the space bounded by Helios and Selenè represents Olympus, and that all the figures contained within this

space are definite mythological personages, probably deities, who may be supposed to have been present at the birth; or we may assume that all the deities present were comprised in the central part of the pediment, and that the figures towards the angles belong to the world outside Olympus, to whom the news is brought. These may be definite mythological persons, or they may be figures personifying parts of the natural world. Compare the Homeric Hymn to Athenè, and Pindar, *Olymp.*, vii. 35.

The best views of this pediment are (1) the drawing of Carrey in the Bibliothèque Nationale (pl. iii., fig. 1). A facsimile in the British Museum; in Laborde, *Le Parthénon*; Omont, *Dessins des Sculptures du Parthénon*, pl. 1, and *Antike Denkmäler*, I., pl. 6 (exhibited in Elgin Room); (2) sketch by Pars, engraved in Stuart, vol. II., chap. I., pl. 1. The original drawing is in the Print Room of the British Museum. For a list of proposed restorations, see Schneider, *Geburt der Athena*, p. 23, pls. 2-7; Waldstein, *Essays*, p. 139. For Sauer's examination of the pediment, see *Athenische Mittheilungen*, XVI., pl. 3, p. 59; *Antike Denkmäler*, I., pl. 58; Furtwaengler, *Meisterwerke*, p. 243. The ends of the pediment are reproduced in figs. 4, 5.

- 303 A. Helios, in his chariot emerging from the waves. The head is wanting, the neck has a forward inclination corresponding with the action of the arms, which are stretched out in front of the body, holding the reins by which the upspringing horses of the Sun-god were guided and controlled. The head of Helios had been already broken away in Carrey's time; the wrist and hand of the right arm, now wanting, are suggested in his drawing. The surface of the marble on the neck having been protected from weather by the cornice retains its original polish. At the back and between the arms are sculptured small rippling waves to represent a calm sea at sunrise. These waves are treated in the conventional manner usual in representations of water in Greek art; their profile shown on the edge of the plinth approximates to the

well-known wave pattern. The metal reins have been attached to the upper surface of the plinth under the right forearm, and also under the right hand, now lost; three dowel holes in this part of the plinth served for their attachment. It has been noted by Michaelis that the angle in which this figure was placed is the darkest spot in the eastern pediment, and that it is only fully illumined by the early morning sun.

Mus. Marbles, VI., pl. 1; Michaelis, pl. 6, fig. 8; Brunn, *Denkmaeler*, No. 186.

- 303 B, Two horses of Helios. The team of Helios was represented C. by four horses' heads, two of which still remain in position on the temple, at the back of the pediment. The two which are here are sculptured in the round out of one block of marble. They are represented emerging from the waves, the profile of which is sculptured in relief on the neck of the nearest horse. The head of the horse nearest the eye (B) looks outwards, and has projected beyond the plane of the pedimental cornice, so that it must have caught the light. The action of this horse's head is most spirited, though its effect is greatly impaired by the loss of the lower jaw, and the injury which the surface of the marble has received from exposure to the weather. The reins were of metal, and the points of attachment of reins and bridle are marked by three dowel holes in the plinth, a fourth behind the right ear, and a fifth inside the mouth. The head of the other horse on this block (C), which was advanced beyond the outside head, so as to be visible, is nearly destroyed; only the neck and back of the head remain.

Mus. Marbles, VI., pl. 2; Michaelis, pl. 6, fig. 9; *Stereoscopic*, No. 105; Brunn, *Denkmaeler*, No. 186. For the two heads still on the pediment, see *Athenische Mittheilungen*, XVI., p. 81.

- 303 D. (Plate IV.) This figure, which is commonly known as

Theseus, reclines on a rock and faces the horses of Helios. He leans on his left arm in an easy attitude. The right arm is bent, but, as the hand is wanting, we can only form conjectures as to what its action may have been. It probably held a spear, or some other long object, the end of which may have been attached to the left ankle at the place where a dowel hole is still visible. According to some writers, the hole served for the attachment of the laced work of a sandal in bronze. (*Ber. d. k. sächs. Ges. d. Wissenschaften*, 1880, p. 44.) The legs are bent, the left leg drawn back under the right. At the back of the head are indications that the hair was brought in twisted plaits round the head (cf. No. 209). The body is entirely nude: over the rock on which the figure rests is thrown a mantle under which is spread a skin, the claws of which are certainly those of some feline animal. The figure is distinguished for its combination of easy grace in the pose, and of ideal grandeur of form, not marred by any exaggeration or extravagance in the rendering of its various parts.

In type and position this figure presents so much resemblance to the Heracles on the silver coins of Croton in Lower Italy (*Mus. Marbles*, vi., title-page), that it was identified with that hero by Visconti, who supposed the skin on which he reclines to be that of a lion. This skin, however, seems more like that of a panther, on which ground the figure has been thought to be Dionysos, who appears in a very similar reclining attitude on another Athenian work, the Choragic monument of Lysicrates (No. 430,1). Compare also the figure of Dionysos reclining, on a relief on an *askos* in the British Museum, No. G42. The figure, however, differs greatly in character, not only from the figure on the monument of Lysicrates, but also from the figure sometimes supposed to be Dionysos on the frieze

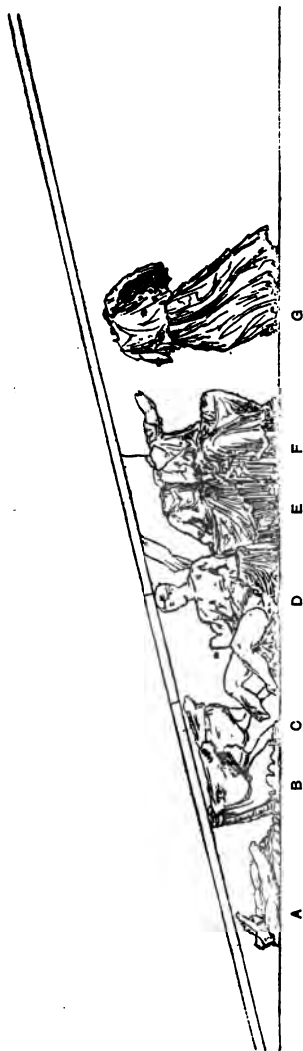


Fig. 4.—The South End of the East Pediment of the Parthenon.



Fig. 4a.—The Floor of the South End of the East Pediment of the Parthenon (according to Sauer).

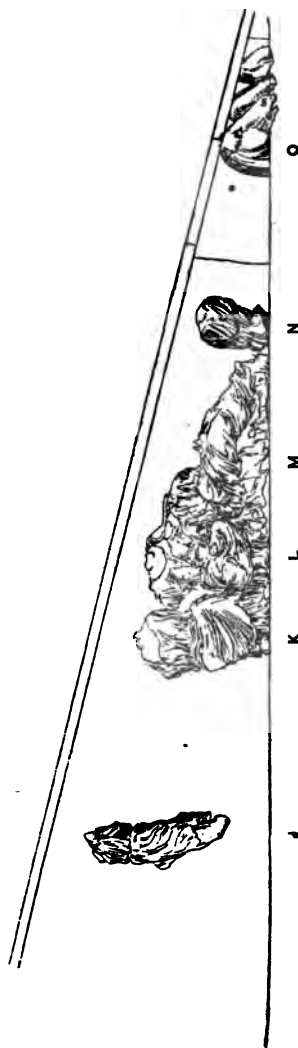


Fig. 6.—The North End of the East Pediment of the Parthenon.



Fig. 5A.—The Floor of the North End of the East Pediment of the Parthenon (according to Sauser).

of the Parthenon. More recently Brunn interpreted this figure as the mountain of Olympos illuminated by the first rays of the rising sun, and it must be acknowledged that the attitude and type of the so-called Theseus is very suitable for the personification of a mountain. Compare the figures of mountains from reliefs, collected by Waldstein (*Essays*, pp. 173, 174). The name of Kephalos, the Attic hunter, always closely associated with dawn, has been suggested by Furtwaengler, going back to Brøndsted (1830) and Jahn (*Arch. Beiträge*, p. 77).

Mus. Marbles, VI., pls. 3, 4; Baumeister, *Denkmaeler*, p. 1180, fig. 1370; Michaelis, pl. 6, fig. 10; Murray, II., pl. 5; *Stereoscopic*, No. 105; Waldstein, *Essays*, pl. 6; Collignon, II., pl. 2, p. 29; Brunn, *Denkmaeler*, No. 187; *Ber. der k. bayer. Akad., Phil. hist. Cl.*, 1874, II., p. 14; Furtwaengler, *Meisterwerke*, p. 248. The correct position of the figure in the pediment has been ascertained by Sauer (*cf.* fig. 4).

- 303 E.** Two female figures seated on square seats. They both wear a sleeveless chiton, girt at the waist, and a diploidion. Over it is a mantle thrown over their lower limbs in a rich composition of folds. On the right wrist of the figure nearest the angle (E) is a dowel hole, probably for the attachment of a bracelet. Her companion (F), who wore metal fibulae on each shoulder, extends her left arm towards the figure, which is advancing towards her. Her head has been broken off at the base of the neck, but it has probably been turned towards her companion, who rests her left arm affectionately on her shoulder, and who probably looked towards her. The seats, on which are laid folded carpets, are carved out of the marble with great care and delicacy of finish, the regular geometrical lines being valuable in opposition to the varied undulations of the drapery. In the sides and backs of both seats are oblong sunk panels, in one of which unsuccessful attempts have been made to read the

name of an artist (see Michaelis, p. 174). Most of the writers on the Parthenon, from Visconti downwards, have named this group Demeter and Persephonè, two deities, whose cult in Attica ranked second only to that of Athènè herself. The composition of the group has suggested to other archaeologists a sisterly rather than a filial relation between the figures. Brøndsted (*Voyages et Recherches*, ii., p. xi.) suggested that these two figures, with G, were the three Horæ or Seasons, worshipped in Attica under the names Thallo, Auxo and Karpo. Furtwaengler agrees with respect to the two seated figures, whom he calls Thallo and Karpo. Brunn (followed by Waldstein) supposes that the two figures are Horæ, but that they must be viewed as the warders of the gates of Olympos (Hom. *Il.*, v., 749) rather than as Attic deities. On this theory the position of the figure G, if it represented Iris, would indicate that she is on the point of reaching the boundary of Olympos and passing to the outer world.

Mus. Marbles, VI., pl. 5; Michaelis, pl. 6, fig. 11; Murray, II., pl. 4; *Stereoscopic*, No. 106; Rayet, *Monuments*, No. 32; Waldstein, *Essays*, pl. 7; Mitchell, *Selections*, pl. 6; Brunn, *Denkmäler*, No. 188; *Ber. der k. bayer. Akad., Phil. hist. Cl.*, 1874, II., p. 15; Furtwaengler, *Meisterwerke*, p. 247; Collignon, II., p. 27.

303 G. Iris (?).—This figure is moving rapidly to our left, the right knee bent. The left arm was probably extended; the right was bent nearly at a right angle. Both hands probably held parts of the mantle, of which a remnant floats behind, bellied out by the resistance of the air to the rapid movement of the figure. The feet are wanting from the instep. The figure was let into a socket, about two inches deep, on the floor of the pediment. It seems to be exactly in the same condition as when Carrey saw it, except that in his drawing rather more of the neck appears than now remains. The dress is a Doric chiton *schistos*, open down the left side, except for the girdle. Over this

falls a diploidion. The arms of this figure are small in proportion to the strength of the lower limbs, and the breasts undeveloped like those of a young girl. The head may have been half turned back towards the central group, but too little remains of the neck to make this certain. From the rapid movement of the figure in a direction turned away from the centre of the composition, archaeologists have been nearly unanimous in thinking that the figure is Iris on her way to announce the event of the birth to the world outside Olympos. But the action is not that of a steady flight through the air, for which the Nikè of Paionios (No. 192) should be compared. It is rather that of a person starting aside in alarm. Moreover, the figure has not the wings of Iris, and on these grounds she has been called Eileithyia (Murray, ii., p. 71), Hebé (Brunn, *Ber. d. k. bayer. Akad. Phil. hist. Cl.*, 1874, ii., p. 19; Furtwaengler, *Meisterwerke*, p. 244), or simply a terrified maiden (Wolters, p. 254).

Mus. Marbles, VI., pls. 6, 7; Baumeister, *Denkmaeler*, p. 1183, fig. 1373; *Stereoscopic*, No. 106; Michaelis, pl. 6, figs. 12, 12a; Murray, II., pl. 4; Mitchell, *Selections*, pl. 6; Brunn, *Denkmaeler*, No. 189; Collignon, II., p. 25.

- 303 H. Cast of a torso of Hephaestos or Prometheus. Powerful male torso, from the neck to the groin. The action of the shoulders, and of the muscles of the ribs and back shows that both arms were raised, but the right arm rather higher than the left. This is the only fragment besides No. 303 J. which has any claim to be assigned to the central group of the eastern pediment. Though we have little knowledge of how the central group of this pediment was composed, we may suppose that the personage would not have been omitted through whose act of cleaving the head of Zeus with an axe the birth of Athenè was accomplished. In the most generally diffused

version of the myth this was done by Hephaestus (to whom this massive torso would be appropriate), but Attic tradition preferred to attribute the deed to Prometheus. The original, which was discovered on the east side of the Parthenon in 1836, is at Athens.

Michaelis, pl. 6, figs. 13, 13a; Furtwaengler (*Meisterwerke*, p. 244) compares the pose with that of the Marsyas of Myron (Bronze Room, No. 269), but this view of the position of the left arm seems inadmissible.

303 J. Nikè, or Victory. Torso of a female figure, moving rapidly to the front, and to our left, with the right arm extended in the same direction. The figure wears a short sleeveless chiton with a diploidion which is confined under the girdle, to facilitate rapid motion. A piece of bronze, which is fixed in the marble about the middle of the left thigh, may have served for the attachment of a metallic object, perhaps a taenia held in the left hand. At the back the drapery is tied together, so as to leave the shoulder-blades bare. On each shoulder-blade is a deep oblong sinking, which can only have served for the insertion of the wings, which must have been attached by large dowels. It may be inferred from the size of these sinkings that the wings were of marble, not metal. The attempts, however, which have been made to insert the wings described below (No. 339, 4, 5) have not been successful.

It has generally been taken for granted, that this figure belongs to the eastern pediment, and it has been inferred from its height that it was not placed much nearer the centre than its present position. This depends, however, on the original position of the wings. If they were raised above the head, the figure must have occupied a place nearer to the centre than it does at present.

It should be observed, that in Carrey's drawing of the

eastern pediment this figure is not given, and, though Visconti states that it was found lying on the floor of the east pediment, it has been contended that he may have been misinformed on this point, and that the figure so closely resembles one in the western pediment as drawn by Carrey and Dalton that it is probably the same. (See plate iii., fig. 2, N; and Dalton's drawing, plate iii., fig. 3.) A certain resemblance may be admitted; but if, on this ground, we identify the torso of Nikè with the figure in the western pediment (N), which stands by the car of Amphitritè, we have a Victory associated with the side of Poseidon, which seems inconsistent with the entire conception of the western pediment. Moreover, the figure in the drawings has the left arm lowered, while that of the torso was clearly raised; and, further, Carrey gives no indication of wings. On the other hand, the composition in the eastern pediment would be incomplete if Nikè were not present to welcome the new-born Athenè. On the whole, therefore, there is strong reason for leaving this torso in the east pediment. In recent years two valuable additions have been made to this figure. The right thigh was identified and added in 1860, and the left knee in 1875. The figure is placed by Sauer in profile to the left.

Mus. Marbles, VI., pl. 9; Michaelis, pl. 6, figs. 14, 14a; Baumeister, *Denkmaeler*, p. 1182, fig. 1372; Brunn, *Denkmaeler*, No. 189; Collignon, II., p. 43.

For Visconti's statement, see his *Mémoire sur des ouvrages de sculpture du Parthénon* (*Op. var.* III. p. 109). It is somewhat qualified by the same author elsewhere (*Op. var.* III. p. 368).

For the controversy, see Michaelis, *Arch. Zeit.* 1871, pp. 113, 115; Furtwängler, *Meisterwerke*, p. 228; Schwerz, *Erläuterungen zu der Reconstruction des Westgiebels des Parthenon*, p. 21; Collignon, II., p. 43.

303 K, (Plate V.) The Fates?—Group of three female figures
L, M. (or, perhaps, a group of two, with a third figure less

closely associated, the figure K being made of a different block from L and M). The figures are seated on rocks, levelled on the top, and in the case of L, M, cut in step form to suit the composition. The rocks are covered with draperies. These three figures are considerably more complete in Carrey's drawings than now, and the motives can best be understood with the aid of the drawings. The figure K half turned her head towards the central scene. The right arm was bent at the elbow towards the front of the body. The figure L was headless in Carrey's time. The right arm according to Carrey's drawing, was bent towards the right shoulder, as if the action had been that of drawing up the edge of the mantle with the right hand. The body of this figure is bent forward and the feet drawn far back, as would be the case with a person wishing to spring up. This motive forms a contrast to that of the reclining figure (M), whose right arm rests in her companion's lap, and whose tranquil attitude and averted gaze, shown by Carrey's drawing to have been directed towards the angle of the pediment, seem to indicate that the news of the birth has not yet reached her. K wears sandals, a chiton with diploidion, and a mantle of thick substance which passes across the knees, and over the left shoulder, above which it may have been held with the left hand. L wears a fine chiton, confined with a cord beneath the arms, and a mantle covering the back and passing across the knees. M wears a fine chiton, confined at the waist by a girdle, and has a mantle wrapped about her legs. She appears to have worn a bracelet on the right arm.

The group is noted for the extraordinary richness and variety of the drapery. There is a finely studied contrast between the smaller creases of the garments and the broad folds of the heavy woollen draperies.

On comparing the composition of this triad with that of the triad placed next to Helios in the opposite half of the pediment, a curious analogy of treatment may be observed. The so-called Theseus (D), like the reclining figure (M), seems to be quite unconscious of the great event which is being announced, and they are turned outwards to the groups of Day and Night which bound the scene on either side. The central figure of either triad seems only half aroused, while on each side the figure nearest the central action appears to have heard the news of the birth. From the time of Visconti many writers have interpreted this group as the Three Fates, who would naturally take part in the scene of the birth of the goddess, and who occur on the puteal at Madrid (cf. p. 17), and this view is again advocated by the most recent critics (Furtwaengler, *Meisterwerke*, p. 245, Collignon, ii., p. 30). Against this it is objected that the place of the Fates would more naturally be in the central part of the composition, or at least that they might be supposed to be more on the alert with respect to what was passing. Various writers have attempted to trace a connexion with the Moon or with Night. Thus the three figures have been interpreted (by Welcker) as the daughters of Cecrops, viz., Aglauros, Hersè, and Pandrosos, mythic impersonations of the Dew, who have a conspicuous place in Attic legend. By Brunn (*Ber. d. k. bayer. Akad. Phil. hist. Cl.*, 1874, ii., p. 16) they were interpreted as personifications of clouds; Furtwaengler has pointed out that the Fates were daughters of Night.

Among the writers who have regarded K as separate from L and M, the most common opinion has been that K is Hestia; L and M have been called Aphroditè in the lap of Thalassa (Ronchaud), or of Peitho (Petersen), or Thalassa, the Sea, in the lap of Gaia, the Earth (Waldstein).

K. *Mus. Marbles*, VI., pl. 10; Michaelis, pl. 6, fig. 15; Murray, II., pl. 7; Mitchell, *Selections*, pl. 6; *Stereoscopic*, No. 108; Brunn, *Denkmaeler*, No. 186; Collignon, II., pl. 3.

L. M. *Mus. Marbles*, VI., pl. 11; Baumeister, *Denkmaeler*, p. 1184, fig. 1374; Michaelis, pl. 6, fig. 16; Murray, II., pl. 7; *Stereoscopic*, No. 108; Brunn, *Denkmaeler*, No. 186; Collignon, II., pl. 3; Waldstein, *Essays*, pl. 8; Mitchell, *Selections*, pl. 6.

303 N. (Plate VI.) Selenè.—It has been already stated that the horse's head in the right-hand angle of the pediment belongs to the Goddess of the Moon, who is represented by the torso cast in plaster (N) which stands next to it. The original of this torso, now at Athens, was discovered in 1840 on the east side of the Parthenon. The arms and head are wanting, the body is cut off below the waist, as only the upper part of the figure was shown on the pediment. The dress is a sleeveless chiton girt at the waist and fastened on each shoulder. The bosom is crossed diagonally by two bands which pass round to the back. Two large dowel holes in the girdle and two others on the shoulders mark where metallic ornaments have been attached. On the back is a remnant of drapery extending from shoulder to shoulder; this is probably part of a peplos, the ends of which may have fallen over the arms.

That Selenè was driving a chariot has been conclusively proved by Sauer, who found the heads of two horses still in position on the pediment, and indications of a fourth head now lost. A theory recently suggested that Selenè rides a single horse is thereby rendered untenable.

The figure here called Selenè has been named by Visconti and many of his successors Night, and it is worth notice that the birthday of the goddess was two days before the new moon, whereas a simultaneous sunrise and moonset would imply a full moon. It is unsafe, however, to press an astronomical objection very far. The figures which have been identified with most prob-

ability as Night are winged, and the name of Selenè is therefore retained in this case.

Michaelis, pl. 6, figs. 17, 17a; cf. Wolters, pp. 256, 259; C. Smith, *Journ. of Hellen. Studies*, IX., p. 8; *Stereoscopic*, No. 109; Sauer, *Athenische Mittheilungen*, XVI., pl. 3, p. 84; Furtwaengler, *Meisterwerke*, p. 244; Roscher, *Lexikon*, s.v. Nyx.

- 303 O. (Plate VI.) Horse's Head.—The head was so placed in the pediment that the muzzle projected over the cornice; in order to adjust it accurately in this position, a portion of the lower jaw was cut away. The inner side of the top of the head was also cut away, in order to give room for the upper member of the pediment. This head presents, as might have been expected, a marked contrast in motive to the pair in the opposite angle. The heads of the horses of Helios are thrown up with fiery impatience as they spring from the waves; the downward inclination of the head here described indicates that the car of Selenè is about to vanish below the horizon. In the whole range of ancient art there is, perhaps, no work in marble in which the sculptor has shown such complete mastery over his material, suggesting in every part the various qualities of texture that belong to the living form. It has been commended by Goethe as a typical horse, whose artist has combined natural truth with the highest poetical conception. Behind the ears is a dowel hole; another is on the nose between the eyes and the mouth, and a third on the inner corner of the mouth. These show where a metal bridle was attached. On the crest of the hogged mane are eleven smaller holes, in which some metallic ornament must have been inserted. Two horses' heads still remain in the angle of the pediment. See above, 303 N.

Mus. Marbles, VI., pl. 12; Michaelis, pl. 6, figs. 18, 18a; p. 178
Murray, II., pl. 6; *Stereoscopic*, No. 109; Brunn, *Denkmäler*
No. 190; Collignon, II., p. 33.

WESTERN PEDIMENT OF THE PARTHENON.

304. The subject of the western pediment of the Parthenon according to Pausanias (i., 24, 5) was the strife of Poseidon with Athenè for the soil of Attica. This contest, according to tradition, took place on the Acropolis itself. Poseidon, striking the ground with his trident, produced a salt spring, or, according to another and later version, a horse. Athenè showed her power by making the soil produce the olive-tree. The victory in the contest was adjudged to Athenè. The award was made with Cecrops acting as judge (Callimachus, in *Schol. Il.*, xvii., 54) or as witness before a tribunal of gods (Apollodorus, *Bibl.*, iii., 177-9). The spot where this double miracle took place was marked in subsequent times by the joint temple of Erechtheus and Athenè Polias; within the precincts of which were the sacred olive-tree produced by Athenè, and the salt spring of Poseidon.

In the time of Carrey, the composition in this pediment was nearly perfect, and to understand the torsos which remain, reference should be made to Carrey's drawing, (Plate iii. fig. 2). If we omit a few of the early writers on the Parthenon, who mistook the western pediment for that which contained the representation of the birth of Athenè, we find that it has been usually supposed that the space bounded by the reclining figures in the angles represents the Acropolis between the two rivers of Athens, and that the figures to the left of Athenè are Attic deities or heroes, who would sympathize actively with her in the contest which is the subject of the pediment, while those to the right of Poseidon are the subordinate marine deities who would naturally be present as the supporters of the Ruler of the sea. A dissentient theory is that of Brunn (*Ber. d. k. bayer.*

Akad. Phil. hist. Cl., 1874, ii. p. 23). By an ingenious but inconclusive series of arguments he endeavoured to show that the west pediment contains a personified representation of the whole coast of Attica, from the borders of Megaris to Cape Sunium.

Another elaborate system of interpretation has lately been offered by Furtwaengler (*Meisterwerke*, p. 223), who suggests that while the supporters of Athenè are Cecrops and his family, Erechtheus and his daughters are on the side of Poseidon. The two ancient heroic cults of Athens are thus connected with the deities to which they were attached. Difficulties, however, arise in the interpretations of the individual figures. Only one, namely Cecrops, can be identified with any certainty, and his presence is required by the form of the myth. One figure (S) is regarded as masculine against the evidence, and the figure of Erechtheus, upon whose presence the whole scheme depends, is assumed to have stood in a place where the existence of a lost figure is doubtful.

The destruction of the middle of the western pediment was the work of the Venetian General Morosini. After taking the Acropolis he tried to lower the horses of the car of Athenè, but the tackle he used broke, and this matchless group fell to the ground. Those portions of the group which were not burnt into lime, were gradually buried, and were not excavated and gathered up, until the year 1835, when the capital of the Greek kingdom had been established at Athens. Casts of them are now exhibited in the Elgin Room. Between the time of Morosini and the middle of the last century, when Dalton drew the western pediment, the work of destruction had been carried much further. In the right wing of the composition the figures N, O, Q, S, T, and in the left wing only four figures, A, B, C, and D (?) are shown in position on the pediment in Dalton's Plate (pl. iii.) In the

intervening middle space, two torsos are lying on the floor of the pediment. One of these is probably the Poseidon; the other may be the figure marked H. On the ground below the pediment lies the body of a draped figure, perhaps Athenè, and a fragment which may belong to the Poseidon.

When Lord Elgin's agents came to Athens the figures B and C were still in the north angle, and in the south angle was the lower part of the reclining female figure W. These figures are still in position. The River-god A and the torsos H, L, M, O are said to have been found under the north-west angle of the pediment, after taking down a Turkish house built against the columns. The lower part of the female figure Q may also have been found on this spot. There is evidence, however, that the River-god A was still in position in 1795, and it was therefore probably removed by Lord Elgin's agents from the pediment. The excavations of 1835, already referred to above, led to the discovery of the crouching male figure V and of other fragments.

The sculptures removed by Lord Elgin are exhibited in combination with casts of the remains now at Athens. The description that follows begins from the left or northern angle of the pediment.

- 104 A. Ilissos or Kephissos (?).—This figure, reclining in the angle of the pediment, is generally thought to be a River-god, and is popularly known as the Ilissos; but it may equally well represent the Athenian Kephissos. According to Brunn's topographical scheme, it is a less familiar Kephissos, near Eleusis. The interpretation of this figure and of the figures who occupy analogous places in the pediment of the temple of Zeus at Olympia, as River-gods, has been disputed (Furtwaengler, *Meisterwerke*, p. 232), on the ground that this type of local personification is not proved in fifth century art. This view, however, requires

us to reject the testimony of Pausanias (v., 10, 7) for the figures at Olympia, and we have also the fact that recumbent River-god types became common somewhat later. Furtwaengler proposes instead the Attic hero of agriculture, Buzyges, not elsewhere recognized in art.

The figure appears not to have suffered much since Carrey drew it. The body, half reclined, rests on the left arm, over which is the end of an himation, which falls behind the back in undulating lines, and is drawn up to the right knee. As the head and most of the right arm are wanting, their action must be a matter of conjecture; the general motion of the figure seems to indicate the moment of sudden transition from repose to action, and would be consistent with the supposition that the head was turned towards the central group, and that the River-god was in the act of rising. In that case his right hand may have been drawing forward the end of his cloak over his right knee. This figure has been long and deservedly celebrated for the perfection of its anatomy. In the front of the body, the flexibility of the abdominal muscles is finely contrasted with the strong framework of the ribs. The supple elastic character of the skin is here rendered with the same mastery as in the horse's head of the eastern pediment. At the back some of the surface has retained its original polish. In the lines of the drapery, the sculptor has succeeded in suggesting the idea of rippling water without having recourse to direct or conventional imitation. The ground on which the figure reclines is a rock. The left hand rested on the bed of the pediment. A drawing by Pars made in 1765 (engraved Stuart, ii., chap. I., pl. 9), shows part of the right forearm and the four fingers of the left hand overlapping the edge of the pediment. In the original drawing, however, this appears to be conjectural.

A small attribute, probably of marble, was attached to the floor of the pediment in front of the figure.

Mus. Marbles, VI., pls. 13, 14; Mansell, 700; Brunn, *Denkmaeler*, No. 191; Collignon, II., p. 47; Baumeister, *Denkmaeler*, p. 1181, fig. 1371; Michaelis, pl. 8, fig. 1; Murray, II., pl. 8; Mitchell, *Selections*, pl. 4; Waldstein, *Essays*, pl. 3; *Stereoscopic*, No. 110; Sauer, *Athenische Mittheilungen*, XVI., p. 79. On the River-god question, see J. Lange, *Darstellung des Menschen*, p. 195.

304 A*. Between A and the next figure (B) a space is shown in the drawings sufficient for a crouching figure; though no vestige of such a figure is indicated by Carrey. Traces also remain on the floor of the pediment (Sauer, *Athenische Mittheilungen*, xvi., p. 78). This gap may have been filled by a crouching Water Nymph, associated with the River-god. Brunn suggests a tributary of the Eleusinian Kephissos; Furtwaengler, the wife of Buzyges, a person unknown to the mythographers.

304 B, Cecrops and Pandrosos (?) (cast).—This group still remains in the pediment at Athens, though much injured by exposure to the weather. It consists of a male figure, whose left thigh receives the main weight of his body, which leans a little to the right, resting on his left hand. With him is grouped a female figure, who has thrown herself in haste on both knees, with one arm round the neck of her companion. Her action expresses surprise at the event occurring in the centre of the pediment, towards which she has looked back. She wears a long chiton, and over it a diploidion which falls below the girdle, and which has slipped from the left shoulder, leaving the left breast and side exposed. Her left arm, now entirely wanting, was broken off a little below the shoulder at the date of Carrey's drawing. The male figure has a mantle cast over his lower limbs. His right arm which was preserved below the elbow and stretched out in the time of Pars, is now reduced to a stump. The right leg and

knee and part of the right thigh have also been lost since the time of Pars. It appears from the statements of travellers (cf. Michaelis, p. 194) that these figures lost their heads in the years 1802 and 1803. The careful drawing of the group made by Pars, and preserved in the British Museum (Stuart, ii., chap. I., pl. 9; Michaelis, pl. 8, fig. 2), shows that the heads of both figures were turned towards the central group, the head of the female figure being, moreover, slightly inclined over the left shoulder. She is said to have worn a bronze diadem. On the ground between the pair is a convex mass, which has been recognised to be part of the coil of a large serpent. In front of the left hand of the male figure the body of the serpent terminates in a joint with a rectangular sinking, into which a fragment from the Elgin Collection has been fitted. (*Mus. Marbles*, vi., pl. 8, fig. 2.) The remainder of the serpent may be seen at the back.

This group has received various names. Spon took it to represent Hadrian and Sabina, and this opinion, which was current till the time of Payne Knight, had considerable effect in delaying the recognition of the value of the Parthenon sculptures. The association of the serpent with the male figure led Michaelis (p. 193) to recognise in him Asclepius, in which case the female figure would naturally be Hygieia, who is constantly associated with the father of the healing art. The relation, however, of the serpent to the kneeling male figure rather suggests the type of the earth-born Cecrops. If we adopt this attribution, then the female figure so intimately associated with the bearded figure in this group would be one of the daughters of Cecrops, perhaps Pandrosos. Other interpreters, however, prefer to consider the figure as Aglauros, wife of Cecrops (cf. Miss Harrison, *Class. Rev.* 1895, p. 87). For the topographical interpretations

of Boettioher (Marathon and Salamis) and of Brunn (Kithaeron and Parnes) there is no evidence.

Michaelis, pl. 8, fig. 2; Murray, II., pl. 9; *Stereoscopic*, No. 111; *Arch. Zeit.* 1870, pl. 35; Brunn, *Denkmaeler*, No. 192; Collignon, II., p. 45. A remarkably accurate copy of this group was recently discovered at Eleusis, and is now in the National Museum at Athens. In the copy the coils of the serpent are omitted (*Ἐφμερίς*, 1890, pl. 12).

304 D, If B and C are Cecrops and one of his daughters, the **E, F.** two female figures (D, F), who in Carrey's drawing follow next, might be his other two daughters. The boy (E) between them would be, in that case, not the infant Iakchos between Demeter (D) and Korè (F), as several writers have supposed, but Erysichthon, son of Cecrops, who is said to have died young. According to Brunn's scheme these three figures personify Lycabettos, between Pentelicon and Hymettos.

Of the three figures D, E, F, one fragment, now at Athens, has been identified, representing the left knee of a seated figure, with the right hand of a boy resting on it, and thus corresponding with Carrey's drawing of the seated figure on whose knee the boy Erysichthon rests his right hand. A cast of this fragment is exhibited in a Wall-Case (No. 339, 8). A fragment, now at Athens, with the drapery on the right side of a figure seated on a rock, has been conjecturally assigned by Michaelis (pl. 8, fig. 5) to figure D or U. A cast is exhibited, No. 339, 7. A part of the torso of a boy, perhaps E, is described below, No. 339, 30.

In Dalton's drawing a draped female torso, broken off at the knees, is placed next to C, which Michaelis (p. 191), conjectures to be the remains of F. Dalton has represented this figure with the chiton slipped down from the right shoulder so as to show the right breast and side. But the drawing by Pars shows next to C the side of a

figure which accords more with D as drawn by Carrey. The part shown consists of a right arm bent at a right angle and advanced, and a line of drapery falling down the right side below the armpit. There is no reason to doubt that the figure to which the arm belonged was in position on the pediment when Pars drew it, and, if so, Dalton's drawing must be wholly inaccurate in respect to this figure. (See Michaelis, pl. 8, fig. 2.)

- 304 G.** Next in order in Carrey's drawing is the seated female figure (G), who acts as charioteer to Athenè, and who has been generally recognised as Nikè. The only fragment which can be attributed with any probability to this figure is the head, obtained from Venice by Count de Laborde (No. 339, 1). A cast is exhibited in the Elgin Room.

- 304 H.** Hermes (?).—In the background, between the figure G and the horses, Carrey gives a male figure (H), who looks back at the charioteer, while he moves forward in the same direction as the horses. The figure drawn by Carrey has been generally recognised in the torso in the Museum which has lost the head and lower limbs since Carrey's time, and is probably the same torso which Dalton represents lying on the bed of the pediment. This figure has been called Erechtheus, Erichthonios, Ares, Cecrops, Theseus, Pan, or Hermes. He is evidently aiding the charioteer in the management of the horses; an office very appropriate to Hermes, whose general character is that of a guide, and who on other monuments is represented conducting a chariot.

The drapery which hangs at the back of the torso evidently represents a *chlamys*, which must have been fastened in front just above the left clavicle, where a hole is pierced to receive a metallic fastening. There is another hole between the collar-bones. The right arm was probably advanced nearly in a horizontal direction;

the left arm may have had the elbow a little drawn back; and a portion of the chlamys evidently passed round this arm, and was probably twisted round it, a fashion of drapery characteristic of Hermes. Among the fragments of the Parthenon at Athens is a small piece of the left shoulder of this figure, a cast of which has been adjusted to the marble in the Museum. The remains of the left thigh show that the left leg was advanced as in Carrey's drawing. The fragments described below, Nos. 339, 9, and 339, 10, may belong to this figure. A fragment of plinth, with two feet, sometimes assigned to it, is described below, No. 329.

Mus. Marbles, VI., pl. 15; Michaelis, pl. 8, fig. 3.

- 304 L**, Athenè and Poseidon.—The Athenè of which L is the **M.** remnant is drawn by Carrey moving rapidly to the left; her right arm, broken off above the elbow, is advanced horizontally in the same direction. Her left arm is broken off below the shoulder; she wears a long chiton, over which is a diploidion, reaching to the hips, and falling in a fold over the girdle. The aegis, folded like a narrow band, passes obliquely across the bosom between the breasts, and has extended from the right shoulder round the left side, and probably across the back. It is scalloped on its lower edge, and at the points holes are pierced for the attachment of serpents of metal. In the centre of the aegis is another hole, in which a circular object six inches in diameter, doubtless a Gorgoneion, has been fixed. Carrey's drawing shows the base of the neck, which was broken off before the time of Lord Elgin. It has been recognised among the fragments on the Acropolis, and a cast of it is now adjusted to the marble. It is evident from this that the head of the goddess was turned towards her antagonist.

Mus. Marbles, VI., pl. 16; Michaelis, pl. 8, fig. 13.

- 304 M. The torso of Poseidon is made up of three parts. The fragment with the shoulders and upper part of the chest was removed by Lord Elgin; the fragment containing the remainder of the breast and the abdomen nearly to the navel was discovered in 1835, and the original is at Athens. Since this torso was engraved in the work of Michaelis (pl. 8, fig. 16), a small piece has been added to the lower part of the abdomen. It appears from Carrey's drawing that Poseidon was starting back in a direction contrary to that of Athenè, with the weight of his body thrown on the left knee, which is bent. Carrey's drawing shows the same portion of the right upper arm, which is preserved. It is raised with the shoulder, and may have been extended in a nearly horizontal direction. The head in Carrey's drawing is slightly inclined over the right shoulder. At the back the upper part of the shoulders is roughly cut away; the chiselling does not appear to be ancient, but may have been done after the figure had fallen from the pediment. The upper part of this torso is remarkable for the grandeur of the lines.

Mus. Marbles, VI., pl. 17; Lower part, Laborde, *Le Parthénon*.

The two parts are combined, Michaelis, pl. 8, fig. 16; Overbeck,

Gr. Plast., 3rd ed., I., p. 312, fig. 65; *Stereoscopic*, No. 101.

Though we know from Pausanias that the strife between Athenè and Poseidon for the soil of Attica was the subject of the western pediment, the exact action represented by the central group cannot be determined. Among the fragments found on the Acropolis were three which are certainly parts of an olive tree. The scale of these fragments, casts of which are exhibited (see below, Nos. 339, 16-18), would be suitable for a tree placed in the centre of the pediment between the two contending deities. If these fragments belong to the Parthenon (of which there is no positive proof), it seems natural to

suppose that Athenè is represented as having produced her olive, which stood in the centre of the pediment, and was fixed in a rectangular socket, well adapted to support it (Sauer, *Athenische Mittheilungen*, xvi., pl. 3, p. 72). The salt spring produced by the trident of Poseidon may also have had a place in the composition, though no trace of it is to be found either among the fragments or in Carrey's drawing. In this case the two gods are seen starting asunder, but looking inwards, after producing their respective tokens. Most writers have thought that the sculpture also expressed the result. It has, however, been recently suggested that each god is claiming the verdict (De Ridder).

The chief divergent theory is based upon a vase-painting representing the contest (Stephani, *Compte Rendu*, 1872, pl. 1, p. 5; *Journ. of Hellenic Studies*, iii., p. 245). In that design Poseidon and Athenè form an antagonistic group, which in composition presents some resemblance with the central group in the pediment. The olive-tree is placed between them, and Poseidon controls with his left hand a rearing horse. Stephani argues from the vase-painting that Pheidias made Poseidon produce the horse—a variant tradition, of which there are traces in late literature—that Poseidon was represented striking the ground with his trident and Athenè striking it with her lance to produce the tokens, which are shown, by anticipation, in the pediment itself. It is more likely that on the vase the tokens have been produced and Poseidon attacks, while Athenè defends the olive. There is not, however, sufficient correspondence between the vase and the sculptures to justify the conclusion that the vase-painter copied directly any portion of the pedimental composition. On the other hand, the fragments of horses that have been discovered in the excavations on the Acropolis (Sauer, *Athenische Mittheilungen*, xvi., pl. 3,

p. 73), leave little doubt that the figure known as Amphitritè (O) acted as the charioteer of Poseidon, and drove a pair of horses which corresponded closely to the team of Athenè, and completed the symmetry of the composition. Inasmuch therefore as each deity has a similar pair of horses, it is impossible to regard those of Poseidon as his distinctive token in the combat.

If we assume that this second pair of horses was attached to the chariot of Poseidon, room may be found for a representation of the salt spring either between the left leg of the Sea-god and the forelegs of his chariot-horses, or beneath the horses.

For the vase picture already referred to, see also de Witte, in the *Monuments Grecs de l'Association pour l'encouragement des études Grecques*, No. 4, 1875; Brunn, *Sitzungsber. d. k. bayer. Akad. Phil.-hist. Cl.*, 1876, p. 447; and Petersen, *Arch. Zeit.*, 1875, p. 115. For more recent discussions on the subject of the dispute between Athenè and Poseidon, see Robert in *Hermes*, XVI., p. 60, and in *Athenische Mittheilungen*, VII., p. 48; Petersen in *Hermes*, XVII., p. 124; E. A. Gardner, in *Journ. of Hellen. Studies*, III., p. 244; Wolters, p. 259; Schwerzek, *Erläuterungen zu der Reconstruction des Westgiebels des Parthenon* (1896), p. 6; Furtwaengler, *Meisterwerke*, p. 230; De Ridder, *Rev. Arch.*, 3rd ser., xxxii., p. 389.

304 N. This figure, which may have been a Nereid, has been entirely lost since the time of Dalton, unless we identify it with the supposed Victory of the east pediment. (See No. 303 J.)

304 O. Amphitritè acting as charioteer to Poseidon. [According to Furtwaengler, however, this office would be performed by a simple Nereid.]—In Carrey's drawing this torso appears as a seated figure, the right foot on a higher level than the left, the left arm drawn back as if holding the reins; between the feet appears the head of a marine monster. The head, left hand, and apparently the right arm of Amphitritè are wanting. In Dalton's

time the figure had lost the left forearm and left leg, and half a century later it was a mere torso. The body is clad in a long chiton without sleeves; an upper fold falls over the bosom as low as the waist, passing under a broad girdle such as would be suitable for charioteers. A small mantle passes over the left shoulder, under the left arm, and obliquely across the back over the right shoulder. The places where metallic ornaments were attached on this figure are marked by five holes pierced in the marble, one of which is on the base of the neck, one on the right shoulder at the fastening of the chiton, and three on the left shoulder. On the inside of the left thigh are folds of fine drapery; the surface of the outside still shows that the chiton had been open at the side, *schistos*, as in Carrey's drawing. It should be noted that this figure was not seated, as Carrey probably conceived it, but must have been standing with the body thrown back and the arms extended in front like the charioteer (No. 33) in the north frieze.

Mus. Marbles, VI., pl. 18; *Michaelis*, pl. 8, figs. 18, 18a.

- 304 P**, Leucothea, with boy (?).—Lower limbs of a seated female figure, which in Carrey's drawing appears on the right of the Amphitritè, and which was then complete. The head of the female figure looks out of the pediment; the feet are placed very close together. In Dalton's drawing this figure is still in position, but headless, and the boy is not shown. In its present state, nothing remains of this figure but the lap and legs to the ankles. On the right of the figure, the body of a youth (P) appears in Carrey's drawing. The beginning of the right thigh, with the lower part of the buttock, is still preserved attached to the principal fragment; of the left thigh, the outline as far as the knee. Three fingers of his right hand may still be traced on the right knee of the female

figure (Q), where they rest on an end of drapery, probably his himation, which reappears, wound round his left thigh. The upper part of this boy was recently recognised (by Schwerzek) in a torso that had formerly been taken for a fragment of a Lapith from a metope (No. 342, 2, in the first edition of this catalogue). The right arm was still preserved in the time of Carrey, but the head and left arm were in their present state.

If we suppose that the principal figure is a marine goddess, of the train of Poseidon, the name Leucothea seems the best attribution, and the youth at her side would then be Palaemon. According to Furtwaengler's scheme, in which we have on this side the daughters of Erechtheus, this figure is Oreithyia, represented by a strong prolepsis with the children that she bore to Boreas, when he carried her off from Athens. The deeply undercut folds of drapery, which appear to be agitated by a breeze, are thus explained. No other instance, however, is known in early times in which the Boreads are wingless, and little weight can be attached to the fact that Ovid speaks of their wings growing with their beards. (*Met.* vi., 712.) In Brunn's topographical scheme, P Q are the coast of Attica from Munychia to the Piraeus.

Mus. Marbles, VI., pl. 19; Michaelis, pl. 8, fig. 19; *Journ. of Hellenic Studies*, XIII., pl. 5, p. 88; Furtwaengler, *Meisterwerke*, p. 236.

- 304 R.** A figure of a child appears in Carrey's drawing on the left of the figure Q. It is doubtful whether it should be associated most nearly with Q or with the figure next to the right (S). On the former supposition, the figure called above Leucothea has been interpreted as Leto with Apollo and Artemis; as Leda with the Dioscuri; as Fostering Earth, *Γῆ Κουροτρόφος*, with children; or as Oreithyia, with the Boreads (see above). On the latter

supposition R has generally been called Eros associated with Aphroditè (S).

- 304 S,** Next in Carrey's drawing comes a draped female figure T. (T), seated, in whose lap is a naked figure (S), evidently supposed by Carrey and by Dalton to be female. This is often supposed to be Thalassa, the Sea; the almost entire nudity of the figure in her lap (S) makes it probable that Aphroditè is here represented; her position in the lap of Thalassa would be a way of expressing her seaborne origin. Two Nereids recline thus in a bronze relief (*Cat. of Bronzes*, No. 973; *Arch. Zeit.*, 1884, pl. 2). According to Brunn, T is a personification of Cape Colias, and the figure of Aphroditè indicates a shrine of that Goddess which stood on the cape. Furtwaengler, placing the daughters of Erechtheus on this side of the pediment, interprets T as Creusa with Ion on her knees. If, as seems preferable, the naked figure is Aphroditè, the boy (R) is probably Eros. The marble fragment (T), representing the right thigh of a draped female figure seated on a rock, is probably the only extant remnant of Thalassa. A mantle has been brought round the lower limbs of this figure, so that one edge of it falls on the rock on which she is seated. This disposition of the drapery is indicated in Carrey's drawings.

Michaelis, pl. 8, fig. 20; Furtwaengler, *Meisterwerke*, p. 237.

- 304 U.** Next in Carrey's drawing comes a female figure (U), seated and draped. This had fallen out of the pediment when Dalton drew it, and no fragment of it can now be identified. It had lost the head and arms in Carrey's time. The figure presents no distinctive characteristic by which she may be identified. She is probably a marine deity. Brunn interprets her as a personification of Cape Zoster, and Furtwaengler calls her a daughter of Erechtheus, who was sacrificed for the public good.

304 U*. Between U and V the system of Prof. Furtwaengler requires the interpolation of a considerable male figure (Erechtheus). Carrey shows a small interval at this point, but the marks on the floor of the pediment appear to be unfavourable, and Schwerzek's reconstruction showed that there was not room even for the figure of a child.

Sauer, *Athenische Mittheilungen*, 1891, p. 67; Furtwaengler, *Meisterwerke*, p. 225; Schwerzek, *Erläuterungen*, p. 31.

304 V, Ilissos or Kephissos and Callirrhoe (?).—(Casts). The **W.** draped female figure (W) reclining in the extreme angle of the pediment appears in Carrey's drawing leaning on her right elbow, and with her head turned towards the male figure (V) who kneels on both knees, inclining his body towards his companion, and leaning on his left arm. The manner in which these figures are here associated suggests an intimate relation between the two. The female figure has the character of a local Nymph, and it is therefore suggested that the celebrated Athenian fountain Callirrhoe may be personified by this figure, and in that case the male figure next to her (V), though not in the reclining attitude usually characteristic of River-gods, may be the Ilissos, out of whose bed the fountain Callirrhoe rises. Brunn holds that V is a personification of the Attic coast, Paralia. This, however, appears, from a recently-discovered inscription, to be represented as female (*Athenische Mittheilungen*, xiii., p. 221); W according to the same archaeologist is a personification of the Myrtoan Sea. Furtwaengler calls V and W Butes and his wife. The former was associated with Erechtheus, and was worshipped in the Erechtheion. The latter was called Chthonia, and is sometimes identified with the sacrificed daughter of Erechtheus (Furtwaengler's U).

Dalton's drawing shows no indication of either of these figures, though the lower half of the Callirrhoe is to this

day in position on the pediment. The torso of the male figure was found in two pieces beneath the west end of the pediment in 1835. The head, arms, and left leg have disappeared since Carrey's time. The right leg is doubled up under the figure; the left knee must have been somewhat higher. This figure is nude with the exception of a chlamys which falls down the back and passes in front over the right ankle. For a fragment which may belong to the left hand, see No. 339, 20. This agrees with the result of Sauer's examination of the pediment (*Athenische Mittheilungen*, 1891, p. 81), that the figure leant with open hand on the ground.

The female figure (W) is reclining on her right side; the right knee has been more bent than the left. The upper part of the body seems, from the direction of the folds of the drapery, to have been slightly raised, and to have rested on the right elbow, as represented in Carrey's drawing. The dress is a long chiton, over which falls a diploidion nearly to the waist. All that remains of the figure are the right side from below the arm to a little below the right hip, and parts of both legs wanting the knees. According to Carrey the left arm of this figure was raised so that the hand projected beyond the cornice. Between the figures V and W a hole is pierced in the bed of the pediment, in which some bronze object was inserted.

Figure V, Laborde, *Le Parthénon*; Michaelis, pl. 8, fig. 21; Figure W, Michaelis, pl. 8, fig. 22.

METOPES OF THE PARTHENON.

The metopes of the Parthenon are sculptured blocks which were inserted in the spaces, *metōpæ*, left between the ends of the beams of the roof. These ends were represented by slabs, called *triglyphs*, from the three parallel

vertical bands cut in them. Reference to Plate I., or the model of the Parthenon, will show the relative position of the metopes and triglyphs.

The Parthenon had originally ninety-two metopes, thirty-two of which were on each of the long sides, and fourteen at each end. Many of these are now only preserved in the drawings by Carrey, having been destroyed in the great explosion. Unfortunately, however, Carrey was only able to sketch the metopes of the south side. Forty-one metopes still remain on the temple, but are for the most part so decayed through time and weather that there is great difficulty in making out their subject. The British Museum possesses fifteen original metopes. Fourteen of these were obtained at Athens by the agents of Lord Elgin. His contemporary, Choiseul-Gouffier, while ambassador at Constantinople, obtained two more, of which one (No. 313) is now in the Louvre, and one is in the British Museum. These sixteen metopes are all from the south side of the Parthenon, and their subjects were taken from the contest between the Centaurs and Lapiths at the marriage-feast of Peirithoös. The first metope on the south side of the Parthenon, reckoning from the south-west angle, is still in position on the temple (Michaelis, pl. 3, i); the second on the temple is the first of the series in the Museum.

The sculpture of the metopes is in the highest relief attainable in marble, large portions of some of the figures being carved in the round, so as to stand out quite free of the background. There is a remarkable inequality of style in the sculpture. Thus, for example, Nos. 319, 320, 321 show traces of archaic feeling and treatment. No. 307 may be compared with the corresponding subject on the Theseion (403, 1). While No. 309 appears to be the work of an indifferent artist, both in composition and expression, Nos. 310, 316, 317 are admirable alike in the freedom of

the sculpture, the success of the composition, and the powerful expression of emotion.

For the fourteen metopes of Lord Elgin, see *Report*, p. 96; and *Appendix*, p. xxix. One of Choiseul-Gouffier's metopes (No. 313) was sent to France in 1788, and was purchased by the Louvre in 1818. The other was shipped from Athens in 1802, and captured by a British cruiser. It was finally bought out of the custom-house by Lord Elgin, who offered to return it to Choiseul-Gouffier in 1815. Apparently the latter took no steps to recover it, and it passed with the Elgin Collection to the British Museum. The metope in question must be No. 309. This is the only metope of the fifteen in the Museum not drawn by Lord Elgin's artists, and it is in three pieces, which is known to have been the state of the Choiseul-Gouffier metope. *Report*, p. 45; *Rev. Arch.*, 3rd ser., xxvi., p. 238.

305. The Lapith kneels on the back of the Centaur, clasping his head with his left arm, and pressing the fingers of his left hand against his windpipe. The Centaur has been thrown on his right knee; his head is forced back, his mouth wide open as if uttering a cry of agony. His left hand, of which the fingers remain, vainly endeavours to dislodge the grasp on his throat, the right hand grasps the right shoulder of the Lapith. When drawn by Carrey the head and right foot of the Lapith and the right foreleg of the Centaur still remained. The head of the Lapith may be No. 343, 6.

Mus. Marbles, VII., pl. 1; Baumeister, *Denkmaeler*, p. 1175, fig. 1364; Michaelis, pl. 3, ii.; Brunn, *Denkmaeler*, No. 183; *Stereoscopic*, No. 80, A.

306. The Lapith attacks the Centaur from behind, resting his right knee on his crupper, and extending forward his right arm to seize the neck of his foe. The Centaur, standing to the left, turns his human body half round to meet his adversary. A skin is wound about his left arm by way of shield. The skin-covered arm is separately

worked, and attached by rivets. An ample chlamys hangs from the shoulders of the Lapith, and he wears high boots. His left arm was drawn back to strike. A hole near the pit between the collar-bones and another on the lowest left rib show where a sword-belt has been attached. Two similar holes are to be seen on the body of the Centaur. These may have served for the attachment of a bronze weapon held in the right hand. The head of the Centaur still existed when Carrey drew this metope, but had disappeared before the time of Stuart.

Mus. Marbles, VII., pl. 2; *Michaelis*, pl. 3, iii.; *Brunn*, *Denkmaeler*, No. 183; *Stereoscopic*, No. 81.

307. The Centaur is victorious; with both hands raised above his head, he is about to hurl on his prostrate foe a large pitcher. His equine body is rearing against the Lapith, who vainly endeavours to defend himself with his uplifted buckler, while the Centaur treads him down with his forefeet. The right forearm of the Lapith, now wanting, has rested on the ground. Traces remain of the point of contact of the right foot with the ground of the relief, below the left hind leg of the Centaur, and show that this leg was extended nearly at full length, as it is drawn by Carrey. The heads of both these figures and the right arm of the Centaur are cast from the originals in the museum at Copenhagen, which were sent from Athens in 1688 by a Captain Hartmand, who probably served under Count Königsmark in Morosini's army. Round the head of the Lapith is a sinking into which a metallic band or wreath has been fitted. On the ground under the body of the Lapith are some folds of his chlamys, which also hangs over the left arm and left thigh. He wears boots. When Carrey drew the metope it was nearly perfect. On the upper margin of the marble still remains the bead and reel moulding which once

ornamented all the metopes, but of which there are few traces elsewhere.

Mus. Marbles, VII., pl. 7; Michaelis, pl. 3, iv. *Stereoscopic*, No. 82; Brunn, *Denkmaeler*, No. 185. For the two heads, see Brøndsted, *Voyages et Recherches*, p. 171; *Mus. Marbles*, VII., pl. 17.

Michaelis adds to the Centaur's left hind-leg a hoof and lower part of a leg, the original of which is in the museum at Copenhagen; but he expresses a doubt whether this fragment does not belong to the right hind-leg.

308. When Carrey saw this metope, the figure of the Lapith, now wanting, was still extant, and we must therefore supply the motive of the group by reference to his drawing (fig. 5). In the original composition, the Centaur,

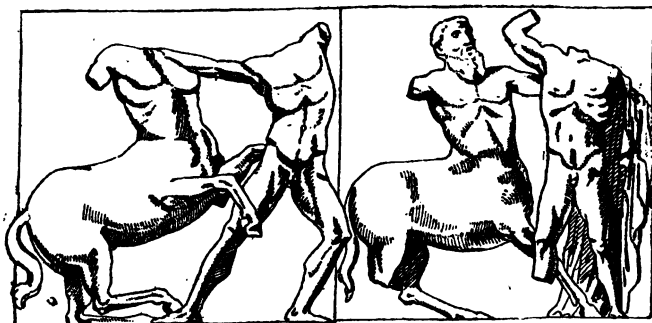


Fig. 5.—Metopes 308, 309, from Carrey.

rearing up against his antagonist, grasps the Lapith's right thigh between his forelegs, extending his left arm towards him, probably to seize the hair of his head. The Lapith with extended right arm is trying to keep the Centaur at arm's length, while he struggles to escape; his left arm must have been raised. The right arm of the Centaur must have been drawn back to strike. The head of the Centaur is cast from the original at Würzburg, and was added in 1897. The thumb and fingers of the

Lapith are seen in the Centaur's beard, and a part of his wrist is attached to the Centaur near his throat. A skin, fastened round the Centaur's neck, flies behind his back, falling over his left upper arm.

Mus. Marbles, VII., pl. 5; Michaelis, pl. 3, v.; *Stereoscopic*, No. 83.
For the head see Treu, *Jahrbuch des Arch. Inst.*, 1897, p. 101, correcting the attribution (No. 306) proposed by Michaelis, *ibid.* 1896, p. 300.

- 309.** In this metope, as drawn by Carrey (fig. 5), the right arm of the Lapith is raised with the forearm bent; the right hand, which probably held a sword, was already broken off in Carrey's time. His drawing gives the head and part of the right upper arm of the Centaur, and the left leg and half the right leg of the Lapith, but not his head. The Centaur, while pressing his left hand on the left shoulder of the Lapith, draws back a little from the blow with which he is menaced. The action of both figures is rather tame and undecided. The Centaur's body is conspicuously weak. An ample chlamys is shown falling at the back of the Lapith. Part of the right hind leg of the Centaur has been added in plaster from the marble fragment now at Athens.

The metope has been broken into three pieces, and was once the property of Choiseul-Gouffier (see above).

Mus. Marbles, VII., pl. 15; Michaelis, pl. 3, vi.; *Stereoscopic*, No. 84.

- 310.** (Plate VII.) The Lapith presses forward, with left hand advanced, and grappling with the left hand of the Centaur; the right arm of the Lapith is drawn back, as if about to strike; his right hand, now wanting, probably held a sword: a mantle fastened on the right shoulder falls over the left arm like a shield, and flies back behind. The Centaur, rearing up against his antagonist, tries to pull away the left hand of the Lapith. The head of the

Centaur is a cast from the original at Athens. From the shoulders of the Centaur hangs a small chlamys; the folds fly behind, and show the violence and swiftness of the action. The head of the Lapith is a cast from the original, which is now in the Louvre. Carrey's drawing gives the missing parts of the legs of this group. This is, perhaps, the finest of all the metopes in the Museum. The action is most spirited, and the modelling very thorough and masterly.

Mus. Marbles, VII., pl. 3; Michaelis, pl. 3, vii.; Brunn, *Denkmaeler*, No. 184; *Stereoscopic*, No. 85; Waldstein, in *Journ. of Hellen. Studies*, III., pl. 23, p. 228; *Essays*, pls. 1, 2, p. 97. Héron de Villefosse, *Monuments Grecs*, Nos. 11-13, pls. 1, 2; Collignon, II., p. 17.

311. The Lapith is fallen on his right heel. The Centaur, the human portion of whose body is broken away, presses down his antagonist. From Carrey's drawing, taken when this metope was nearly complete, we learn what the action was. He represents the Centaur bending over the kneeling Lapith, and raising his right hand to strike a deadly blow at his antagonist, who looks up with his head thrown back, and stretches out his left arm towards the breast of the Centaur. A chlamys hangs down from the left arm of the Lapith. His right arm, which was lost in the time of Carrey, must have been raised. The right hind foot of the Centaur rests on a rock. The treatment of the Centaur's tail is peculiar, and suggests a change of design with respect to the positions of the legs.

Mus. Marbles, VII., pl. 6; Michaelis, pl. 3, viii.; *Stereoscopic*, No. 86.

312. The Centaur has again the advantage. The Lapith is thrown down over a large wine jar; the Centaur has grasped his left leg with his left hand, rolling him back on the jar. The Lapith seizes his antagonist by the hair with his left hand, while his right arm, now broken off,

has been vainly extended behind him, seeking some support. The right thigh of this figure, the head and part of the right arm of the Centaur are casts from three fragments at Athens. Carrey's drawing (fig. 6) gives the left arm and side of the Centaur, as well as his head. The head and right arm and hand of the Lapith are also shown in his drawing, but not the portion of right thigh which has recently been added. The wine vessel in this metope, and the pitcher in No. 307, indicate the wedding feast of Peirithoös as the scene of the contest.

Mus. Marbles, VII., pl. 4; *Michaelis*, pl. 3, ix.; *Brunn*, *Denkmaeler*, No. 182; *Stereoscopic*, No. 87.

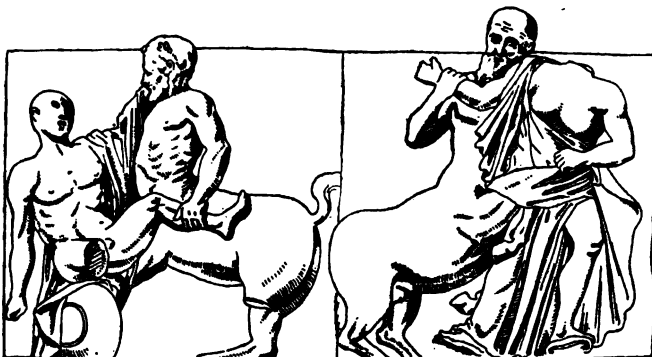


Fig. 6.—Metopes 312, 313, from Carrey.

313. This metope is a cast from the one removed by Choiseul-Gouffier when French ambassador at the Porte, about the year 1787, and now in the Louvre. The group represents a Centaur carrying off a Lapith wife or maiden. The Centaur is rearing up; he grasps the woman between his forelegs. His left hand presses against her left side, and it appears from Carrey's drawing (fig. 6) of this metope that his right hand grasped her right wrist. With her left hand she is vainly endeavouring to loosen his grasp round her

waist. She wears a split chiton with diploïdion fastened on the right shoulder with a brooch. In the struggle the chiton has fallen from the left shoulder. On her right foot is a sandal with a thick sole. Her left foot is broken off above the ankle. The left leg, treated as a restoration by Clarac (pl. 147, no. 149) and Michaelis, is mended, but original. Carrey's drawing gives the left foot resting on a rock, also other parts of the group which are now wanting.

Mus. Marbles, VII., pl. 16; Michaelis, pl. 3, x.; Brunn, *Denkmaeler*, No. 193; *Stereoscopic*, No. 88.

The next metope in order on the Parthenon is now only preserved in Carrey's drawing, which represents a Lapith armed with a shield, who seems to be stabbing the Centaur in the belly. The Centaur grasps the edge of the shield with his left hand. A fragment of this shield with the left arm of the Lapith inside and the fingers of the Centaur on the rim exists at Athens; cf. No. 343, 1. Other fragments include the right arm of the Lapith, and the hind quarters of the Centaur.

Michaelis, pl. 3, xi.; Malmberg, *Ephemeris Archaeologikè*, 1894, pls. 10, 11.

- 314.** This metope is cast from the original in the Acropolis Museum at Athens. It represents a Centaur seizing a Lapith wife or maiden. Carrey's drawing gives the head, left foreleg from the knee, and left hindleg of the Centaur, and the right arm of the female figure, all which parts are now wanting. The Centaur grasps the woman's left arm with his left hand; his right arm, not shown, we must suppose to be passing round the back of her waist. While the left foreleg of the Centaur is firmly planted on the ground, his right foreleg clasps the left leg of the woman, pressing at the back of her knee, so as to

throw her off her balance. Her dress, a chiton with a diploidion, is disordered in the struggle. The action of her right hand, as drawn by Carrey, indicates that she is attempting to re-adjust the upper part of her chiton. Her right foot is cast from a fragment, of which the original, No. 342, 1, exhibited in a Wall Case, probably belonged to the Elgin Collection. If the group were perfect, the action of the leg would have a less awkward effect.

Michaelis, pl. 3, xii.; *Stereoscopic*, No. 96A.

Next follow in Carrey's drawings thirteen metopes (Michaelis, xiii.-xxv.) of which we have only a few fragments. Of these the first eight (xiii.-xx.) represent subjects of which the import is unknown, and in which draped female figures predominate. Nos. xxii.-xxv. represent combats between Centaurs and Lapiths or Lapith women. If we suppose that No. xxi., which represents two women standing by an archaic statue as if for sanctuary, belongs to the Centaur series, then twelve metopes at each end of the south side, namely, i.-xii., xxi.-xxxii. are devoted to this subject, while the eight central metopes are an independent series.

Fragments have been recognised as belonging to some of the thirteen metopes which have been destroyed since the time of Carrey. They are more fully described below.

Metope XIII (?). Breast. See No. 342, 5.

„ XV (?). Arm. See No. 342, 6.

„ XVI. Male head and torso. See No. 342, 3.

„ XVII. Male torso. See No. 343, 2. Fragment of lyre (?). See No. 343, 3.

„ XIX. Arm and drapery. See No. 342, 7.

„ XX. Hand with roll. See No. 343, 4. Draped thigh. See No. 342, 4.

„ XXIV. Torso of Lapith. See No. 343, 5.

315. This metope, the 26th in the original series, is from the eastern half of the south side of the temple. It represents a contest between a Centaur and Lapith. The Centaur, rearing, has raised his arms above his head, in order to strike his antagonist with some weapon, perhaps a branch of a tree. His antagonist thrusts the toes of his left foot against the equine chest of the Centaur between his forelegs, and, pressing his left hand against his adversary's right elbow, is trying to force him back on his haunches. His right arm, now wanting, has been drawn back to deal a blow; its position is marked by a projection on the ground of the relief. A chlamys hangs down at his back. The action of the Lapith, whose left foot seems to want support, and who is obviously unable to exert much force in his present position, appears weak. On the left upper arm are two holes for the attachment of some object, perhaps an end of drapery hanging free in front of the arm, the upper part of his garment being hardly expressed, above the thigh. Another hole near the left haunch of the Centaur shows where the end of a skin, hanging down from the back, may have been attached. The left hind leg appears to have been attached by metal rivets to the right hindleg, and to have broken away with the surface of the latter. Carrey's drawing shows that this metope has suffered little since his time.

Mus. Marbles, VII., pl. 8; *Michaelis*, pl. 3, xxvi.; *Stereoscopic*, No. 69; *Brunn, Denkmäler*, No. 181. The metopes from here to the end (315-321) are also drawn with fair accuracy by Dalton.

316. In this metope, the 27th in the original series, the Centaur, wounded in the back, attempts to fly, but is checked by the Lapith, whose left hand grasps him round the left side of the head. The right hand of the Lapith is drawn back to deal a blow, perhaps with a lance. The Centaur, rearing up in agony, presses his right hand

against the wound in his back; his left arm was raised and bent back at the elbow. The wrist remains at the back of the head. In Carrey's drawing (fig. 7) a small piece of the upper arm is given. The left foot of the Lapith presses firmly against a rock. A mantle falls over both arms, and hangs behind his back. Carrey's drawing gives both the head, and right leg, and part of the right forearm of the Lapith. In composition and execution this is one of the finest of the extant metopes.

Mus. Marbles, VII., pl. 9; Baumeister, *Denkmaeler*, p. 1176, fig. 1365; Michaelis, pl. 3, xxvii.; Brunn, *Denkmaeler*, No. 184; Collignon, II., p. 15; *Stereoscopic*, No. 90.

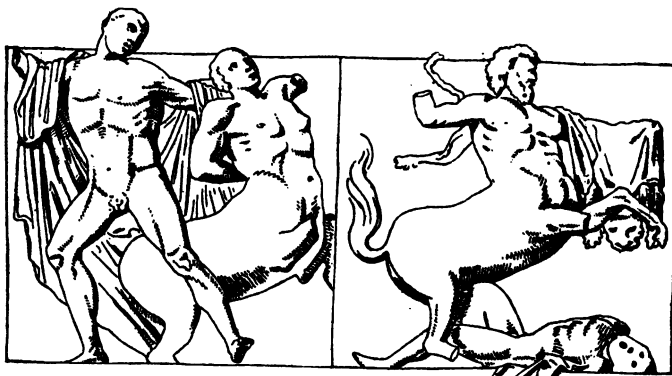


Fig. 7.—Metopes 316, 317, from Carrey.

317. ϵ (Plate VII.) In this metope, the 28th in the original series, the Centaur is victorious; the Lapith lies dead under his feet. Brandishing the lion's skin on his extended left arm with a triumphant gesture, and lashing his tail, the Centaur rushes forward to meet a new foe, with the ends of the lion's skin flying behind him. His right arm, now wanting, wielded some object. The piece of marble attached to the background suggests that it

may have been a large kylix. The Lapith lies on his chlamys, his head thrown back, his right leg bent up, his right hand lying over his right flank, his whole form relaxed by death. Carrey's drawing (fig. 7) gives the head, left foreleg, and greater part of the right arm of the Centaur. For dramatic power in the conception and truth in the modelling of the forms, this metope is unrivalled.

Mus. Marbles, VII., pl. 10; Baumeister, *Denkmaeler*, p. 1177, fig. 1366; Michaelis, pl. 3, xxviii.; Brunn, *Denkmaeler*, No. 185; *Stereoscopic*, No. 91.

- 318.** In this metope, the 29th of the original series, the Centaur is carrying off a Lapith woman. Clasping her firmly round the waist with his left hand, he has raised her from the ground. We see from Carrey's drawing that his right hand, now wanting, grasped her right arm at the elbow, behind his head; with her left hand she vainly endeavours to loosen his hold round her waist. Her chiton has slipped from its attachment on the left shoulder, leaving her left breast exposed. Over her left arm is the end of a mantle, which, passing round her back, and twisted over her right arm, floats unconfined behind the Centaur. His head has the pointed ears which are characteristic of the semi-bestial type, but which do not occur on the other heads of Centaurs in these metopes. Carrey's drawing gives the head of the female figure, and the right arm, hind leg, and tail of the Centaur. Two small holes are drilled through the drapery near the woman's ankle. There are traces of the bead and reel moulding above this metope. The drapery is finely wrought, its minute folds being markedly different from the leathery texture of most of the drapery of the metopes.

Mus. Marbles, VII., pl. 11; Michaelis, pl. 4, xxix.; *Stereoscopic*, No. 92; Brunn, *Denkmaeler*, No. 193; Collignon, II., p. 16.

- 319.** This metope, the 30th in the series, much resembles

No. 311, both in composition and in style. The Lapith has fallen on his left heel; his left arm rests on a stone, which he grasps in his left hand. His right hand, which is disarmed, presses feebly against the left side of the Centaur, who with his left hand seizes the hair of his antagonist, and treads him down with his forelegs, drawing back his right arm to deal a blow. The face of the Lapith expresses bodily pain, as if he had just been half stunned by a blow on the head. His bent knee does not yet touch the ground, but the action of the Centaur deprives him of all chance of recovering his erect position. A lion's skin floats in the air at the back of the Centaur. A chlamys hangs from the right arm of the Lapith, and passes behind his back. The treatment of both the heads is a little austere, but the bodies are well modelled, and the composition is finely conceived. There are on this metope some remains of the bead and reel moulding on the upper margin.

Mus. Marbles, VII., pl. 12; *Michaelis*, pl. 4, xxx.; *Stereoscopic*, No. 93; *Collignon*, II., p. 13.

- 320.** In this metope, the 31st of the original series, the Centaur has the advantage. The Lapith has, with his right hand, seized him by the hair; his left arm is drawn back, and has been slightly bent at the elbow. The Centaur, rearing up, grasps his antagonist by the throat, twisting his forelegs round the Lapith's right leg, so as to paralyse its action. The position of the Centaur is obviously much the stronger, and the bent left knee of the Lapith indicates that he is tottering. We do not know what weapon he held in his hand. The Lapith wears boots. The right forearm of the Centaur was a separate piece, joined by a dowel. The composition in this metope is very good. In the faces there is the same

austere character as in No. 319. This metope seems in the same state as when drawn by Carrey.

Mus. Marbles, VII., pl. 13 ; Baumeister, *Denkmaeler*, p. 1178, fig. 1367 ; Michaelis, pl. 4, xxxi. ; *Stereoscopic*, No. 94 ; Brunn, *Denkmaeler*, No. 182 ; Collignon, II., p. 12.

321. In this metope, the 32nd of the original series, the Centaur has seized the Lapith by the back of his head with his left hand, of which a fragment is still visible. His right arm has been drawn back to deal a blow,

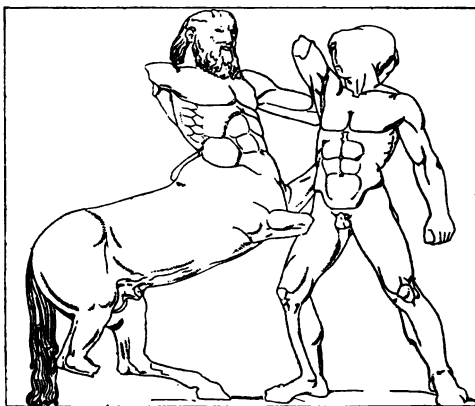


Fig. 8.—Metope 321, from Feodor.

probably with a spear. The left foreleg passes round the loins of the Lapith, while the other foreleg has been locked round his right thigh. The Lapith, firmly planted on the ground with his right leg advanced, has drawn back his left arm to prepare a blow, probably with a sword. The action of his right shoulder shows that he has seized the Centaur by the hair with his right hand. A drawing by Feodor, (fig. 8) one of the artists employed

by Lord Elgin at Athens, shows that the left arm and left leg of the Lapith, now wanting, were then perfect. The direction of the missing portions of the left arm and leg is indicated by projections on the ground of the relief. The right arm was wanting from the elbow. Carrey, Pars, and Feodor indicate that he wore a helmet. In Carrey's drawing, all the right arm of the Centaur is given; but his legs were mutilated.

Mus. Marbles, VII., pl. 14; Michaelis, pl. 4, xxxii.; *Stereoscopic*, No. 95; Brunn, *Denkmäler*, No. 181.

Of the thirty-two metopes which originally adorned the north side of the Parthenon, only twelve (i.-iii. and xxiv.-xxxii.; cf. Michaelis, pl. 4) remain in their original position, and three of these (ii., xxvi., xxx.) are so defaced that no trace of sculpture remains. In the explosion of 1687, twenty metopes (iv.-xxiii.) were destroyed, all but a few fragments. The subjects of some of the metopes which have perished may have been the combats of Centaurs and Lapiths. Michaelis supposes xxiv., xxv. to represent a scene from the taking of Troy.

322. The only metope from the north side, of which a cast is exhibited in the British Museum, is the last of the series, at the north-west angle of the temple. It represents a draped female figure seated on a rock, towards whom advances from the left another draped female figure, extending forward her left hand muffled in drapery. Both figures wear long chitons, over which fall diplōidia and mantles. The figure advancing wears sandals. The folds of the drapery are very rich and abundant. There is a careful drawing of this metope by Feodor in the British Museum, taken when it was in a considerably better state.

Michaelis, pl. 4, xxxii.; *Stereoscopic*, No. 96.

On the western front of the Parthenon all the fourteen metopes, except vi. and vii., remain in position on the temple, but their surface has been so much injured, that their subjects cannot be made out. The best preserved of these metopes appear to represent a battle of Greeks against Amazons.

- 323.** This is a cast from the first of the metopes of the west side, and represents a figure mounted on a horse, moving to the right, with the right hand drawn back as if aiming a spear, and having a chlamys flying behind. If the metopes on this front represented an Amazonomachia, this figure may be an Amazon. The surface is much damaged, and the sex cannot be determined with certainty. A drawing by Pars in the British Museum makes this a male figure, and the somewhat spare outlines of the limbs seem to confirm this view. On the other hand, the remains of the waist and right breast are better suited to the figure of an Amazon.

Michaelis, pl. 5, West side, i.; *Stereoscopic*, No. 80.

The corresponding metopes on the east side of the Parthenon remain on the building, but have all suffered great injury. They appear to have represented scenes from the war of the gods and giants.

Michaelis, pl. 5, East side, i.-xiv., p. 142; Robert, *Arch. Zeit.* 1884, p. 47.

THE FRIEZE OF THE PARTHENON.

The Frieze of the Parthenon is a continuous band of sculpture in low relief, which encircled and crowned the central chamber or cella of the temple, together with the smaller porticoes that immediately adjoined each end of it.

The frieze is nearly 3 ft. 4 in. high. The height of the relief is somewhat greater at the top than at the bottom.

At the top the height of the relief may be as much as $2\frac{1}{4}$ inches, with an average height of about $1\frac{1}{2}$ inch. At the bottom it varies between low relief and about $1\frac{1}{4}$ inch. The whole surface of the relief is thus slightly tilted over towards the spectator, in order to compensate as far as possible for the disadvantageous conditions under which the frieze had to be viewed. The length of each end of the Parthenon frieze was 69 ft. 6 in.; the length of each long side was 191 ft. 11 in. The length of the entire frieze was therefore 522 ft. 10 in.

The frieze, which was nearly complete in the time of Carrey, suffered greatly in the explosion, particularly about the middle of the two long sides. Unfortunately, however, Carrey's drawings only include the west end; the east end, except its central slab which had been taken down; about 70 ft. in the middle of the south side; and about 70 ft. at the east end of the north side. Stuart and Pars drew a considerable amount of the frieze, but not much of what has since been entirely lost. The following table shows approximately the state of the whole frieze:—

	East.		South.		West.		North.		Total.	
	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.
Originals in the British Museum	43	0	107	7	7	2	82	9	240	6
Casts in the British Museum	21	2	35	3	62	4	55	8	174	5
Only drawn by Carrey	3	4	26	6	..	..	20	7	56	5
Only drawn by Stuart	..	..	0	6	..	..	2	7	3	1
Drawn by Carrey and Stuart	2	0	..	..	..	..	5	3	7	3
Total existing or recorded	69	6	169	10	69	6	166	10	475	8
Lost without a record.	..	..	22	1	..	..	25	1	47	2
Grand Total	69	6	191	11	69	6	191	11	522	10

The subject of the frieze of the Parthenon has been considered, by most of the writers who have discussed it, to be connected with the Panathenaic procession at Athens. Those who have held a different view have been the early travellers, such as Cyriac of Ancona, who described the subject of the frieze as 'Athenian victories in the time of Pericles,' and a few recent authors. Davidson (*The Parthenon Frieze*) sees in the frieze a representation of a Panhellenic assembly, which Pericles tried to collect at Athens without success (cf. Furtwaengler, *Meisterwerke*, p. 169). Weber and Boetticher held that the scene represented is the preparation and rehearsal, rather than the procession itself. C. Petersen thought that different festivals are represented on different sides* (cf. Michaelis, p. 205).

* The frieze of the Parthenon records in sculpture the passionate delight with which Greeks, and more particularly Athenians, regarded festal processions.

A vivid commentary on the Parthenon frieze is to be found in the third book (chaps. i.-iii.) of the *Aethiopica* of the novelist Heliodorus. The passage adds the sound, colour, and movement needed for a complete conception of the scene. The writer, however, is describing the procession of a Thessalian embassy at Delphi, and some of the details only partially agree with those of the frieze. "The Hecatomb led the procession, escorted by men initiated in the mysteries. These were somewhat rustic in dress and manner, and had their white tunics closely girded. The right shoulder and breast were bare, and they carried an axe in the right hand. The bulls were followed by a crowd of other victims, each kind being led separately and in order. Meanwhile flute and pipe were playing a melody which was, as it were, an introduction to the sacrifice. The cattle and their escort were followed by maidens with flowing hair. They were in two troops; the first carried baskets of fruit and flowers, the second troop carried flat baskets (*κανὰ κρηφορούσαι*) with sweetmeats and incense, and filled the place with sweet smells. They bore their burdens on their heads leaving their hands free, and kept their ranks true both from front to rear and from side to side, that they might march and dance while the first troop gave the time, singing a hymn in honour of Thetis. . . But at length the appearance of the youthful cavalry and of its leader proved that a noble sight was better than any music. There were fifty

Before examining how far the frieze represents the Panathenaic procession in detail, it may be well to state what facts respecting the festival have been handed down to us by ancient authors. Its origin was ascribed in antiquity to pre-historic times. Its mythic founder was Erichthonios, the son of Hephaestus and foster-son of Athenè herself; and the festival is said to have been renewed by Theseus when he united all the Attic demes into one city. The goddess in whose honour it was celebrated was Athenè Polias, the tutelary deity of the Athenian Acropolis, where she was supposed to dwell in the "Old Temple," and where her worship was associated with that of Erechtheus, who dwelt under the same roof.

young men, in two troops of five-and-twenty, acting as body-guard of the leader of the embassy. Their boots were laced with purple thongs, and tied above the ankle. Their cloaks were white with dark blue borders, and were fastened on their breasts with golden brooches. The horses were all Thessalian, and breathed the freedom of their native plains. They tried to spue out their bits and covered them with foam, as if rebellious, yet submitted to the will of the riders. It seemed as if there had been a rivalry among the masters in adorning their horses with frontlets and phalerae, silver or gilded. But, as a flash of lightning makes all else seem dark, so, when the captain, Theagenes (the hero of the novel), appeared, all eyes were turned to him. He also was mounted, and wore armour, and brandished an ashen spear, tipped with bronze. He had not put on his helmet, but rode bareheaded. He wore a purple cloak, embroidered in gold with a fight of Centaurs and Lapiths; on his brooch was an amber figure of Athenè, wearing the Gorgon's head on her breastplate. A gentle breeze gave him further grace, spreading his hair about his neck, and parting the locks on his forehead, and blowing the ends of his cloak about the back and flanks of his horse. And the horse itself seemed conscious of the exceeding beauty of its master, as it arched its neck, and pricked up its ears, and frowned its brows, and advanced proudly, giving ready obedience to the rein, balancing on alternate shoulders, lightly striking the tips of its hoofs on the ground, and attuning its pace to a gentle motion." Interesting passages of Xenophon describe horses that prance as they ought in processions, and also lay down the duty of the leaders of a procession of horsemen (Xen. *De re eq.* 11 and *Hippiarch.* 3).

A solemn sacrifice, equestrian and gymnastic contests, and the Pyrrhic dance, were all included in the ceremonial; but its principal feature was the offering of a new robe, *peplos*, to the goddess on her birthday. The peplos of Athenè was a woven mantle renewed every four years. On the ground, which is described as dark violet and also as saffron-coloured, was interwoven the battle of the Gods and the Giants, in which Zeus and Athenè were represented. It was used to drape the rude wooden image of Athenè.

The festival was originally an annual one. Peisistratos, in the middle of the 6th century B.C., appointed a celebration of special splendour and solemnity every four years, and from this time dates the distinction between the Greater and the Lesser Panathenaia. Hipparchos, the son of Peisistratos, added a contest of rhapsodes reciting the Homeric poems. The festival was further amplified by Pericles, who introduced a musical contest and himself acted as *athlohetes*, or steward.

On the birthday of the goddess the procession which conveyed the peplos to her temple assembled in the outer Cerameicos, and passed through the lower city round the Acropolis, which it ascended through the Propylæa. During its passage through the city the peplos was displayed on the mast and yard of a ship, which was drawn on rollers. In the procession of Rosalia at Palermo, a ship is employed for a similar purpose (Brydone, *Tour*, Letter xxx.). In this solemn ceremony, the whole body of Athenian citizens were represented. Among those who are particularly mentioned as taking part in the procession were the noble Athenian maidens, Canephoroi, who bore baskets, *kanea*, with implements and offerings for the sacrifice; the Diphrophori with stools (*diphroi*); the metoik or alien Scaphephori, whose function it was to carry certain trays, *skaphe*, containing cakes and other

offerings; the aged Athenian citizens who bore olive branches, and were hence called Thallophori. It has recently been ascertained that the selected maidens who prepared the peplos (the Ergastinae, and perhaps the Arrhephori) also took part in the Panathenaic procession. An Attic decree of 98 B.C. records that these maidens had performed all their duties, and had walked in the procession in the manner ordained with the utmost beauty and grace (πεπομπευ[κέναι καὶ τὰ προτεταγμένα ὡς δεῖ κ[άλλος]τα καὶ εὐσχημονέ[σται]), and had subscribed for a cup which they wished to dedicate to Athenè. After this preamble the decree doubtless awarded certain public honours such as are enumerated in a parallel inscription found by Mr. Murray at Petworth. (*Bull. de Corr. Hellénique*, xiii., p. 169; *Athenische Mittheilungen*, viii., p. 57.) At the Greater Panathenaia each town in which land had been assigned to Athenian settlers contributed animals to the sacrifice, perhaps a cow and two sheep. The colonies also appear to have sent envoys who had charge of the victims. Chariots and horsemen took an important part in the procession, and an escort of Athenian cavalry and heavy infantry completed the show. The arrangements for the sacrifice were under the direction of the Hieropoioi, and the multitudinous procession was marshalled and kept in order by the Demarchs, the Hipparchs, and by the heralds of a particular gens, the Euneidae.

When, with a knowledge of these facts, we examine the composition of the frieze, we may recognise in its design the main features of the actual procession. In our description we begin with No. 1, on the left of the east side. We first observe Canephoroi and others leading the procession of which the main part is seen on the south side. Next are persons, perhaps officers or magistrates receiving this procession. In the centre of this side a

solemn act (commonly supposed to be the delivery of the peplos) is being performed in the presence of an assembly of deities, separated into two groups interjected among the heads of the procession who have arrived and stand waiting. These deities are supposed to be invisible, and doubtless in a picture they would have been placed in the background, seated in a semicircle and looking inwards. In the narrow space of a frieze a combined arrangement was necessary, such as we see here. Next we see the persons receiving the procession on the north side, and then at the head of that procession are Canephoroi, victims with their attendants, Scaphephori, Spondophori, musicians, chariots and cavalry. After going down the north side, meeting the procession, we pass along the west side, where it is still in a state of preparation for departure. We then pursue the other main stream along the south side of the Temple passing the cavalry, chariots and victims. All through the frieze are magistrates and heralds marshalling the order of the procession. It has been objected that many features which we know to have formed a part of the original ceremony, as, for instance, the ship on which the peplos was borne, are not found on the frieze; but Pheidias would only select for his composition such details from the actual procession as he considered suitable for representation in sculpture, working, as he here did, under certain architectonic conditions.

NOTE.—The numbers of the slabs, painted in Roman figures on the lower moulding, and placed in the right-hand margin of this catalogue, agree throughout with the numbers of Michaelis. The numbers here assigned to the separate figures and painted in Arabic numerals above the frieze, do not agree with those of Michaelis, except in the case of the west side. On the east side,

Nos. 3-61 of Michaelis correspond to Nos. 2-60 in the Museum; on the south side Nos. 1-56 agree; on the north side Michaelis Nos. 85-134 = B. M. 61-110.

EAST FRIEZE OF THE PARTHENON.

- 324. 1.** A man standing on the return face of slab xliv. (South I. Frieze), looks back as if to make a signal to the procession approaching along the south side, and thus makes a connexion between the south and east sides of the frieze. The end of a rod is in his left hand.
- 2-5.** With slab ii. the band of maidens leading the southern **II.** half of the procession begins. When complete the slab contained five maidens, each probably carrying a circular bowl, with a boss in the centre; portions now remain of four alone; compare however No. 345, 1. They are draped in long sleeved chiton and mantle. [Two casts of the slab are exhibited, side by side, in order to represent the missing portion.]
- 6-10.** Five maidens carry each a wine jug, supposed to be of **III.** gold or silver. Several such vessels occur in the Treasury lists of the Parthenon. No. 6 wears a chiton with diploidion; Nos. 7-10 have a chiton and mantle.
- 11-14.** In front of these are four maidens, walking in pairs. Nos. 12 and 14 each carry in the right hand an object not unlike the stand of an ancient candelabrum, which tapers upwards from its base. This object is more distinctly shown on the marble between Nos. 11 and 12 than between Nos. 13 and 14. It is encircled by a double torus-moulding at the top, and above this moulding a hole is pierced in the marble as if there was here a ring at the top of the implement. It is probable that these are metallic objects of some kind, which, like the censer carried by No. 55 on the opposite side of the eastern frieze, were part of the sacred furniture used in the

festival, and usually kept in the Treasury of Athenè. Michaelis suggests that they may be the stands, *krateutae*, in which turned the ends of the spits used in roasting the sacrifice. This would explain the ring at the top.

- 15, 16. A pair of maidens with empty hands leads the procession. Nos. 11-16 are all dressed alike, in long chiton with diploidion, together with a small mantle. They also appear to have the hair similarly dressed. It falls in a mass on the shoulders, as in the Caryatid of the Erechtheion (No. 407).
17. In front of the procession is a man, probably one of the marshals, who seems to approach a group of five persons, and to hold out his hand as if with a gesture of greeting
18. to the nearest of the group. This figure is turned towards the marshal, and leans heavily on his staff which is seen below his knees. The marble fragment with parts of the feet of Nos. 16 and 17 was acquired from the collection of M. Steinhäuser. The lower part of No. 18 is cast from a fragment at Athens.
- 19-22. On the left of the next slab are four men of the same IV. character as No. 18. They all wear himation and boots. They converse in pairs and stand in easy attitudes, leaning on their staffs. There is a corresponding group of four male figures (Nos. 42-45) on slab vi., and Michaelis, who formerly saw in the nine figures the Archons, supposes them to be representative Athenian citizens. Their privileged place between the head of the procession on each side and the seated divinities would seem to indicate official rank. Perhaps they may be the Athlothetae, who controlled all the arrangements (Aristotle, 'Aθ. πολ. ed. Kenyon, 60).
- 23-40. The central portion of the eastern frieze now to be described has been the subject of much controversy. Nearly all the authorities who have written on this question agree in recognising the two groups of seated

324. figures as deities. This is indicated not only by the dignity of their appearance, but also by their scale. While the figures of the mortals are about 3 ft. 2 in. high, those of the deities are about 4 ft. 4 in. high. Though by the principle known as Isokephalism the heads in a relief are usually nearly on a level, this marked difference of scale can hardly fail to indicate divine rank; compare the frieze of the Theseion (No. 404). There is, however, a wide divergence of opinion as to the particular divinities here represented. In Michaelis' *Parthenon*, pp. 262, 263, a tabular view is given of the various schemes of interpretation proposed before 1871 (cf. *Guide to the Elgin Room*, I., Table C).

The interpretations proposed by those who hold that the seated figures are deities, are of two kinds. Most of the earlier writers have tried to identify some at least of the figures with personages who were worshipped near the Acropolis, or connected with the mythological history of Athens. By this system, deities of lower rank, such as the Dioscuri, or heroes like Triptolemos are admitted, on the frieze, to the company of the Olympian Gods. Petersen, Flasch (*Zum Parthenonfries*, 1877), and Furtwaengler (*Meisterwerke*, p. 190), on the other hand, argue that the twelve Olympian deities are represented, to whom the younger Peisistratos consecrated an altar in the Athenian agora. Hestia alone is omitted, who always stays in Olympos to keep the hearth. (Plato, *Phaedr.*, 247a). Petersen substitutes Peitho for Hestia; he also introduces Dionysos, but excludes Artemis. The arrangement of Flasch is happier, as Hestia alone is excluded of the Olympian divinities. Furtwaengler agrees with Flasch as to the gods represented, but changes the distribution of the names. His system, which is the most recent, is also the most satisfactory. The attributions proposed by Michaelis, Petersen, Flasch, and

Furtwaengler are as follow, where they differ between themselves :—

No.	Michaelis.	Petersen.	Flasch.	Furtwaengler.
24.	Dionysos.	Dionysos.	Apollo.	Dionysos.
25.	Demeter.	Demeter.	Artemis.	Demeter.
26.	Triptolemos.	Ares.	Ares.	Ares.
27.	Nikè.	Nikè?	Iris.	
38.	Apollo Patroös.	Apollo.	Dionysos.	Apollo.
39.	Peitho.	Peitho.	Demeter.	Artemis.

The earlier writers saw the Dioscuri, Castor and Pollux IV.

23. in the two figures, Nos. 23, 24. It is now generally agreed that the youthful elastic figure to the left is Hermes, of whom the high boots, and the petasos spread on his knees are specially characteristic. His right hand is pierced and has held a metallic object, probably the herald's staff, caduceus. The drapery is a small chlamys fastened by a brooch, but at present worn about the loins.
24. The more robust figure leaning on his shoulder (No. 24), has his body turned in a direction contrary to that of Hermes. He is seated on a cushion; his legs cross those of the goddess (No. 25) in a singularly complex fashion.
25. The goddess holds a torch, of which the upper part was completely undercut, except at the point of attachment. This is the usual attribute of Demeter, and Michaelis sees in the group (Nos. 24–26) the triad of Dionysos, Demeter, and Triptolemos. The first two attributions may be accepted. If, however, we accept the system of the twelve gods, Triptolemos is excluded, and we must rather look
26. for an Olympian deity in this figure (No. 26). The name of Ares seems liable only to one objection, that the form appears too slight and youthful. The somewhat negligent attitude is that of a person tired of sitting on a seat without a back, and clasping his knee with his hands, to relieve the spine of the weight of the head and shoulders.

324. The left ankle rests on a staff or spear to assist the balance.

- 27-29. (Plate VIII.) The bearded figure (No. 29) on the left of V. the central group is distinguished from the rest by the form and ornaments of his chair, which has a back and a side rail supported by a winged Sphinx, while all the other figures are seated on stools. It has been generally admitted that this deity is Zeus. It is therefore reasonable to suppose that the goddess seated next to him (No. 28) is his consort, Hera. The type and action of this figure, who raises her veil with both hands and looks towards Zeus, are very suitable to her.

The winged maidenly figure (No. 27) standing behind Hera must be either Nikè or Iris, and is probably Iris, whose station is close to Hera, while Nikè is usually more closely associated with Zeus (Murray, *Class. Rev.* iii., p. 285). The head of Iris, which was discovered in 1889 in the excavations on the Acropolis, is admirably perfect. The left hand raises a mass of the hair as if to coil it on the head.

The slab to which the head belongs was removed from its original position at some early time, probably at the conversion of the Parthenon into a church, when an apse was built at the eastern end. In 1672 it stood on the ground (cf. Michaelis, pp. 47, 258), and the faces seem to have suffered deliberate mutilation.

The exquisite preservation of the head of Iris is explained if, as is suggested, it was broken off in the sixth century, and immediately built into a Byzantine wall (Waldstein, *American Journ. of Archæology*, v. pl. 2, p. 1).

- 30-34. Between the group of Gods just described and the corresponding group on the right side of the centre, we have a group of five figures.

We must suppose that these figures are in front of the

two groups of Gods who sit in a continuous semicircle. (Murray, ii. pl. 1.)

No. 30 is a maiden holding an uncertain object, perhaps a footstool, on her left arm, and supporting on her head a seat (*δίφρος*) covered with a cushion, not unlike the seats on which the Gods are, but smaller. She has a small pad on her head to make the weight easier to bear. The legs of the seat are now wanting, but a rivet hole near the maiden's right elbow shows where one leg was attached. The other may have been undercut and free from the



Fig. 9.—Slave with seat.

ground of the frieze. The cut (fig. 9), showing one of the slaves of Cepheus carrying a stool with a cushion, is taken from a vase in the British Museum, No. E169.

No. 31 is another maiden, advancing slowly to the right, bearing on her head a seat similar to that carried by No. 30. The foremost leg of the seat still exists, being of marble. The position of the hinder leg is marked by a rivet hole. On each of these stools is a circular object, probably a thick cushion. No. 31 is confronted by a large and matronly woman (No. 32), who raises her right hand

324. to the under side of the chair. Archæologists have been uncertain whether the woman (No. 32) has just placed the chairs on the heads of the maidens, or is just about to remove them. There can be little doubt, however, that No. 31, if we consider the position of her feet, has hardly ceased approaching to No. 32, who is just raising her hands to lift down the chair (cf. Flasch, *Zum Parthenon-fries*, p. 83). The left hand instinctively prevents the himation being displaced by the raising of the right arm.

An elderly bearded man (No. 33), wearing a long chiton with short sleeves and shoes, stands next to No. 32. On his head are traces of metallic rust. He therefore may have worn a metallic wreath, for which the marble at the back of his head appears to have been hollowed. He turns his back to No. 32, and is engaged with a boy. The two figures between them support a large piece of cloth, folded once lengthwise, and twice breadthwise. In this case also archæologists have been doubtful which is the giver and which is the receiver of the cloth; but the action represented is not one either of giving or receiving. From the peculiar way in which the boy grips an angle of the folded cloth between his elbow and his side, while his hands are otherwise occupied, the act of folding the cloth square seems to be represented. The portion nearest to the spectator is being dropped down till its edges coincide with those of the lower part.

The group of figures just described (30-34) contains the centre of the composition, and the interpretation of the frieze as a whole depends on the meaning we attach to this group. Leaving on one side the writers referred to on p. 67, who hold that the frieze does not represent the Panathenaic festival, we find that the older writers describe No. 32 as a Priestess of Athenè, giving the sacred vessels to the Arrhephori or Ersephori, and No. 33 as a priest or Archon Basileus receiving or giving the sacred

peplos of Athenè. This view of Nos. 30-32 was necessarily abandoned, when it had been perceived that the objects held by the maidens are chairs, not baskets. They can hardly be other than the *Diphrophori* or stool-bearers, who are known to have taken part in the procession. It has been generally supposed, on the authority of a scholiast (Schol. Aristoph. *Aves*, 1551), that the *Diphrophori* carried the seats, for the convenience of the *Canephoroi*, and they therefore seemed unworthy of a central position. It has however been shown that this is probably an error (Furtwaengler, *Meisterwerke*, p. 187), and that the seats were probably carried, in order that they might be solemnly set out, to invite and to suggest the presence of the gods at the ceremony. The arrival of the *Diphrophori* would thus be a piece of ritual of co-ordinate importance with the delivery of the peplos. (See below.) As regards Nos. 33, 34, the main arguments for interpreting the cloth as the peplos are, that the accounts of the procession preserved in ancient authors show that the conveyance of the peplos of Athenè was the principal feature in it. If we look to the place assigned to this group in the eastern frieze, we find that these two groups (Nos. 30-34) stand in the centre of the eastern front, under the apex of the pediment, and over the eastern door of the cella. They therefore occupy the most conspicuous place in the frieze, from the points of view alike of the sculptured Gods and of the human spectator, and accordingly may well be supposed to be busy with the chief ceremony of the festival. This view is opposed by Flasch, who argues that if the delivery of the peplos is represented, there is a violation of the unity of time, as the act which was the main motive of the procession is being completed, while the procession is still in progress, and in part has not yet started. Flasch therefore holds that we have a mere scene of preparation and that the priestess

324. is receiving chairs for herself and for the priest. Meanwhile the priest has taken off his himation and gives it to an attendant to hold.

It was suggested by E. Curtius, on the authority of a sacrificial inscription from Magnesia, that the cloth is not the peplos, but a carpet to be put before the seats of the gods. The incident is thus made a single one, and the unity of time is preserved. There remains however the improbability that the peplos would be entirely omitted, and on the whole the peplos theory continues to hold the field (cf. E. Curtius, *Arch. Anzeiger*, 1894, p. 181; Furtwaengler, *Meisterwerke*, p. 184; Miss Harrison, *Class. Review*, ix., p. 91).

35. We now reach the second group of deities, seated to the right of the central scene. The first figure is clearly that of Athenè. She sits in a position corresponding to that of Zeus, and the Goddess of Athens is thus put in the same rank as the supreme God. Athenè is dressed in a chiton with diploidion and has short hair. Her left hand appears to rest on her aegis, gathered together on her knee. A part of the snake fringe is visible. Four rivet holes in a straight line show that Athenè held some attribute, probably a spear in her right hand.

36. Next to Athenè is an elderly bearded figure, who turns his head towards her. He has a knotted staff under his right arm, and leans upon it heavily. This figure is usually known as Hephaestos. It is supposed that his lameness may be indicated by the pose of his right foot, and by the staff on which he leans.

37. This slab, containing figures Nos. 37-47, now in a very VI. fragmentary condition, was complete when drawn by Carrey, in 1674. A bearded male figure (No. 37) with his left hand raised is probably Poseidon. The left hand, according to Flasch, once held a trident, but the position of the fingers is unsuitable. The next figure (No. 38) is

beardless and youthful, and seated in an easy attitude. He has of late years gone by the names of Apollo or Dionysos. Apollo and Artemis, Dionysos and Demeter, would naturally be placed in pairs, and (although Flasch advocates the contrary arrangement) the general view (Michaelis, Petersen, Furtwaengler) is that Dionysos and Demeter are Nos. 24, 25. The names of Apollo and Artemis then alone remain for Nos. 38, 39, if they belong to the twelve great gods. A series of holes round the head shows the position of a bronze wreath.

39. An unveiled woman's figure (No. 39) is seated next, wearing a chiton, which is slipping off from the left shoulder, himation, cap and sandals. This figure is called Peitho by Michaelis and Petersen, on the ground that the worship of Peitho was associated with that of Aphroditè Pandemos (No. 40) on the south side of the Acropolis. Flasch substituted the name of Demeter, arguing that Peitho was not entitled to a place among the great gods of Olympos. He suggested that the right hand may have held an ear of corn in bronze, attached by the hole, below the little finger. The position of the fingers, however, is not appropriate, and the bored holes do not always imply an attribute (cf. the side of the chair-leg of Zeus). Furtwaengler, whose Demeter is No. 25, makes this figure Artemis.
40. The next figure (No. 40), most of which is only preserved in Carrey's drawing (Fig. 10), is unmistakably shown to be Aphroditè, by the winged boy Eros, who stands at her knee. Aphroditè wears a chiton, himation, a cap, and, to judge from Carrey's drawing, a veil. She rests her left hand on the shoulder of Eros, extending her forefinger, as if pointing out some object in the
41. procession to the boy. Eros (No. 41) carries a parasol which conveniently fills the space above his head and his wings.

324.



Fig. 10.—East frieze of the Parthenon, Nos. 39–41.

- 42–45. On the right of the gods is a group of four figures corresponding to the five (Nos. 18–22) on the left. One of these (No. 43) is young and beardless; the rest are elderly, and all have staffs and mantles. These four figures are leaning on their staffs, and three of them are looking towards the advancing procession, while the fourth (No. 45) turns his back to it and appears to be conversing with his companions.
46. The next figure (No. 46) is an officer more immediately concerned with the procession. It is evident from the way in which his head is thrown back and his arm raised that he is not addressing the group beside him, but is making a signal to some person at a considerable distance. He may be supposed to be making a signal to the southern half of the procession, and thus helps the spectator to keep the two parts connected together in his
47. mind. The next figure (No. 47), a similar officer, stands facing the advancing maidens.

Slab vi., which was complete in Carrey's time, has since suffered greatly, and the parts now exhibited have been combined from several sources. At some unknown period the slab was broken through No. 40, much of No. 40 being destroyed. The original fragment, with the figures Nos. 37–39, is now at Athens. It was found in 1836 under the East end of the Temple. Since the cast in the Museum was made, parts of the right hand and right foot of Poseidon have been injured (*Trans. of R. Soc. of*

Lit., v. (1856) p. 67; Baumeister, *Denkmaeler*, p. 1187, fig. 1389). About 1787 Fauvel took a mould from the slab as he found it, which is now in the Louvre. The slab then existed from the middle of No. 40 to the joint after No. 47. Between 1787 and 1800 what remained of No. 40, No. 41, and the lower parts of Nos. 42-44, 47 were broken away. No. 45, and the arm of No. 46 were chiselled away, and the slab was divided below No. 45. The main part of the figures Nos. 42-47 is the original marble. The additions in plaster are the right foot of No. 39, the main part of Nos. 40, 41, the lower part and the head of No. 42, the heads and breasts of Nos. 43, 44, the whole of No. 45, and part of the head of No. 47, together with his legs. These parts are principally derived from the mould of Fauvel in the Louvre. Certain fragments, however, are cast direct from originals at Athens, namely, the chair-leg and some drapery of No. 40, the knees of No. 41, and the head and left foot of No. 47. The original fragment with the right foot of No. 39 has lately been found in the Museum at Palermo (*Römische Mittheilungen*, 1893, p. 76).

48. The next magistrate, or officer (No. 48), seems to hold VII in his hand a dish, such as those in which the corn, sashes, or sacrificial implements were usually brought to the altar. The position of the left hand seems to show that the thumb is inserted in a boss, as in a *phiale omphalotè*. Holes in the marble may indicate sashes of bronze, hanging from the dish.
- 49, 50. Two maidens (Nos. 49, 50) are seen standing with empty hands. Perhaps one has given up the dish which is held by the officer (No. 48). In that case these would be Canephoroi, maidens of noble birth, whose privilege it was to carry in the procession the dishes just described. They are draped in long chitons, with *diploïdia*, and wear small mantles over the shoulders.
51. Another officer (No. 51) stands looking towards the procession. He has held in the right hand some object in metal, perhaps a herald's staff. Two holes for the attachment of it are visible in the marble. The gesture of the left hand shows that the officer is giving some

324. order to the two maidens before him (Nos. 52, 53), who 52, 53. stand with empty hands, like Nos. 49 and 50.

54. The next maiden (No. 54) walks alone, carrying a 55. bowl, used for sacrificial libations. No. 55 looks back at the figure on the next slab (No. 56), and helps her to carry her burden.

Slab vii. is a cast from the original, which was removed from the Acropolis by Choiseul-Gouffier in 1787, and is now in the Louvre. The right foot of the magistrate (No. 48) is cast from a fragment which is still at Athens.

56. The next maiden (No. 56), assisted by No. 55, holds a VIII. censer (*thymiaterion*) with a conical cover, used for burning incense. Censers of this form are not uncommon on Greek vases. (Cf. Vase in the B. M., E269, etc.) Next 57, 58. follow two figures (Nos. 57, 58), each carrying in the 59, 60. right hand a jug, then two more (Nos. 59, 60), carrying bowls.

In this slab the heads of Nos. 57, 59, 60, which have been adjusted to their places since the publication of the work of Michaelis, are cast from the originals at Athens. The slab in its present condition is shown in Mitchell, *Selections*, pl. 4.

The east side of the frieze was completed by the short IX return of a slab which was still in existence in the time of Stuart. On this slab were two maidens, belonging to the procession. The second of these carried a bowl.

NORTH FRIEZE OF THE PARTHENON.

325. The eastern end of the north frieze, which Carrey had seen complete, was a total ruin in the time of Stuart. Such fragments as remain from this part of the frieze were for the most part buried in the time of Lord Elgin, and are therefore now represented by casts in the British Museum.

Thus slabs ii., vi. were found in 1833; slab x. in 1835; fragments of slab iii. in 1836; and slabs iv., viii., ix. in 1840.

At the head of the procession on the north side we meet a troop of cows and sheep, led by an escort. Each cow is led by cords held by two youths, one on each side; each sheep is led by one boy. There are some grounds for the conjecture that the Athenian colonists contributed each a cow and two sheep to the festival, while the Athenians are not known to have sacrificed anything except cows. It is therefore presumed that the victims on this side of the frieze, on which alone sheep are represented, are some of the colonial offerings; and in that case the men by whom the victims are conducted would be the delegates sent by the Colonies.

Slab i. (see fig. 11) was complete in the time of I. Carrey, and partly extant in the time of Stuart. It contains the first cow, led by two youths, who are standing still, and the head and shoulders of the second cow.

- 1, 2. Nos. 1 and 2 walk on each side of the second cow, which II. is going quietly, as is shown by the way in which the youths are closely wrapped up in their mantles. The rope by which the beast is led was probably painted on the marble. The third cow is restive, and only restrained
- 3, 4. with difficulty by Nos. 3 and 4. Here also the rope was probably painted.

- Of slab iii. only fragments remain. As drawn by III. Carrey, it contains the figure of No. 4 (cf. fig. 11, and No. 345, 3), vigorously holding back his cow, and a
- 5, 6. fourth cow, quietly led by two youths (Nos. 5, 6). For economy of space this slab is compressed in the British Museum to about two-thirds of its proper length. A cast from a head, which, perhaps, is that of No. 4, is placed at the corner of the slab (Michaelis, plate 13, xxvii. c.). The drapery seen on a fragment with the fore-legs of a

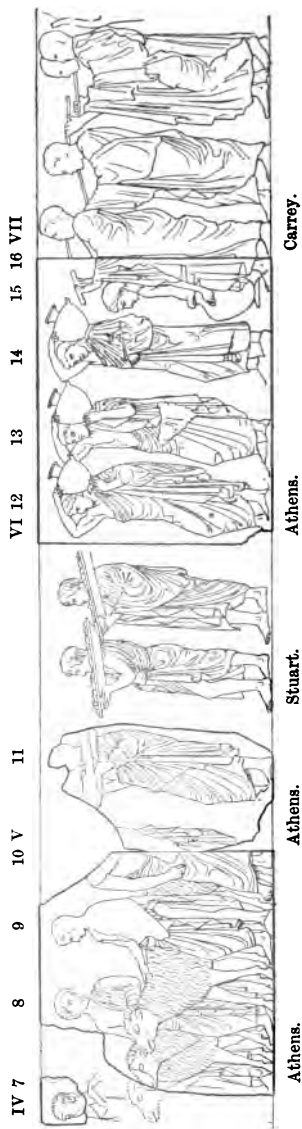
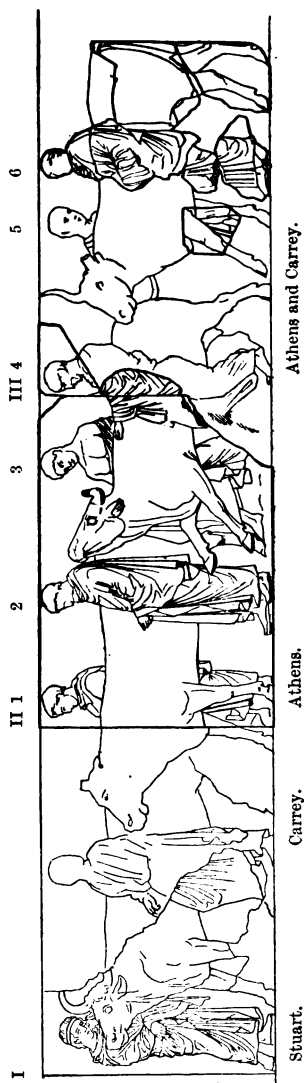


FIG. 11.—THE NORTH FRIEZE OF THE PARTHENON (Slabs I.-VII.) RESTORED.

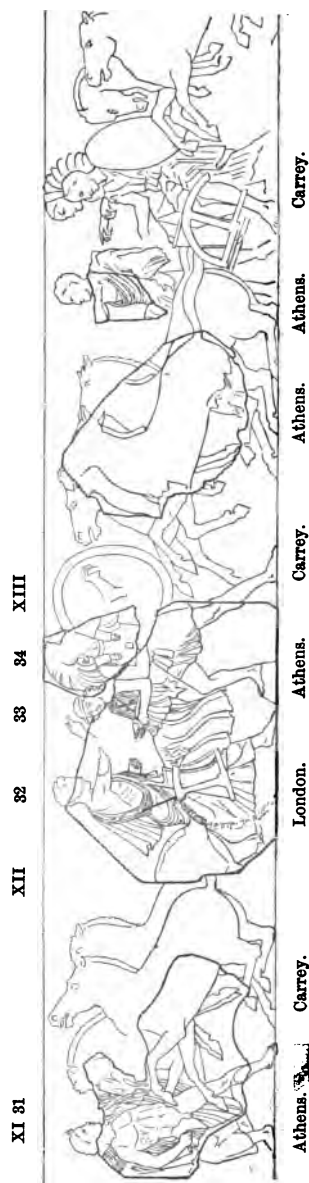
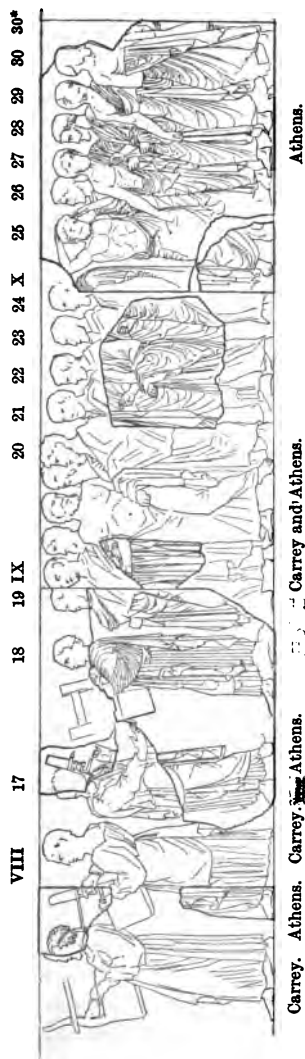


Fig. 12.—THE NORTH FRIEZE OF THE PARTHENON (Slabs VII.-XIII.) RESTORED.

325. cow belongs to No. 5, who leads the third cow. No. 6 is made up of six pieces, of which Michaelis had identified the feet. For the hind-legs of the cow, see his plate 13, xxvii. D.
- 7-9. Slab iv. contains parts of three figures, Nos. 7-9, who IV. conduct three horned sheep. Of the first figure (No. 7) a part of the mantle and ankle is now left, and perhaps also the head (cf. fig. 11, and No. 354, 4). In Carrey's time the head and shoulders were still extant. (For the completion of No. 9, cf. No. 345, 20.) At the joint between
10. this slab and the next there is a marshal (No. 10), who turns to the division of the procession approaching.
11. When drawn by Carrey and Stuart, the next group in V. the procession consisted of three figures, of which one only (No. 11) is now extant. (The original is in the British Museum.) These figures carry on their shoulders oblong rectangular trays, not unlike a butcher's tray in form. These trays have been identified with the skaphae, or trough-shaped dishes which were carried in the Panathenaic procession, and which contained offerings of cakes. If we may trust Stuart's engraving, the tray of one of the two figures which have now disappeared contained fruits or cakes. These trays were made of silver or bronze. Skaphae of bronze are mentioned in one of the inventories of the treasures deposited in the Parthenon. The *Metoiks*, or resident aliens, whose duty it was to carry these trays, were hence called *Scaphephori*. Their place in the procession would naturally be immediately after the victims led for sacrifice.
- 12-14. Slab vi. contains five male figures. Three (Nos. 12-14) VI. carry vases on their shoulders; a fourth (No. 15) stoops to raise from the ground a similar vase, which is singularly misinterpreted in Carrey's drawing as a lamb. The vase resembles in form the three-handled water-pitcher, or *hydria*, which was in use in the period of Pheidias, but

- two handles only are shown in the sculpture; the third handle, which was attached to the neck midway between the other two, is not seen. Michaelis supposes that the vases here represented on the frieze contained the wine used in the Panathenaic sacrifice, and that these figures may be the Spondophori, who are mentioned by Pollux
16. (i. 35). On the right of this slab are the arms, flute, and drapery of the first of the four flute-players drawn by Carrey.

The persons bringing objects connected with the VII. sacrifice are immediately followed by a band of musicians, consisting of four flute-players and four lyre-players, or citharists, all playing on their instruments. The musicians, as is usual, wear long chitons and ample mantles. Of slab vii. only two small fragments remain. See figs. 11, 12, and Nos. 345, 5 and 6.

- 17, 18. The next slab contains parts of the second pair of VIII. citharists and the foremost of a group of male figures, principally on the two slabs immediately following.

The figures on these two slabs are bearded men IX., X. 19-30*. (Nos. 19-30*), all clad in the himation, and moving forward at a leisurely pace; Nos. 25 and 26 wear a band on their heads; No. 25 draws it over his hair; Nos. 28 and 30 wear long hair, in plaits, brought round the head. The attire, elderly type, and general deportment of these figures corresponds with that of the Thallophori, by which name ancient authors designate elderly citizens who carried olive branches in the Panathenaic procession. The right hands of three of these figures are closed, as if they were holding a wand or branch.

Slab ix. is a fragment of the slab as drawn by Carrey, which, when he saw it, contained nine figures similar to those on x. A recently discovered fragment, from the left of slab ix., has not been inserted for want of space (cf. fig. 12, and No. 345, 8).

325. Slab x. A fragment which belongs to the left-hand lower corner of the slab, and completes Nos. 24, 25, has been adjusted since the publication of the work of Michaelis. This slab was not drawn by Carrey, who indicates a lacuna at this point in his drawings. The last two complete figures on this slab are looking back, as if their attention is directed to the advancing chariots. Michaelis has not observed that between these figures and the marshal (No. 31) there has been another draped figure (No. 30*), of whom nothing remains but the shoulders and a little drapery, shown immediately in front of the marshal (No. 31), and his right foot on slab x., seen next to the right foot of No. 30, the left foot of No. 30 being lost. This figure must have been the hindmost in the procession of Thallophori, and the entire number of these persons is therefore seventeen, not sixteen, as Michaelis makes it.

Slabs xi.-xxiii. contain the chariot groups. This part XI.—of the frieze was probably complete in the time of Carrey, XXIII. though unfortunately he only drew slabs xi.-xvi. and xix. It was overthrown by the explosion of 1687, and brought into confusion. Stuart only drew five slabs, without being able to establish their sequence, and Lord Elgin's agents only found Nos. xii., xiv., xviii., part of xxii. and xxiii. With the exception of part of xxii. brought home by Chandler, the remainder of this part of the frieze is at Athens. The principal fragments were excavated after the establishment of the Greek kingdom. Slab xvii. was found in 1833, slabs xi., xii., xix., xxii. were probably found in 1834, and slab xv. in 1837. The smaller fragments have been adjusted at various times. The remains of the chariot groups still extant show that there were at least nine of these. According to the calculation of Michaelis, that was the original number of chariots on this frieze. All these are chariots drawn by four horses,

- or quadrigæ; the charioteer stands in the chariot, and is accompanied by the apobates, who is armed with a helmet and buckler, and is represented in the act of stepping down from the chariot or standing behind it. Most of the chariots are accompanied by a marshal. The vigour and animation of the chariot groups form a marked contrast with the groups that immediately precede them. The XI. transition from the rapid motion of the chariots to the quietude of the Thallophori is skilfully effected by a chariot seen in rapid motion but in the act of being
31. suddenly checked by the marshal (No. 31), who is represented eagerly pressing back the plunging horses of the chariot which follows on the next slab. In the haste of his movement he has nearly thrown off his mantle, holding it from slipping further with his right hand on his right thigh.
 32. On the slab next on the right (xii.) is the hind quarter XII. of one of the horses, cut off at the joint. At the further side of the chariot is a marshal (No. 32), who is turned with his right arm extended towards the procession following on the right. The charioteer (No. 33), who was mistaken for a Victory by Visconti and others, but whose figure is certainly not female, differs in costume from the others in this frieze. He wears a long chiton, over which is a diploidion reaching to the hips. The breast is crossed diagonally by two bands. As a part of the hair is on a fragment known to have been missing before the time of Stuart, his drawing of the figure, which gave rise to the idea that it was female, is proved to be untrustworthy.
 34. The warrior (No. 34) attached to the chariot was complete in the time of Carrey. The upper half was lost before the time of Stuart, and was only re-discovered in the latest excavations on the Acropolis in 1889. He wears a cuirass, of which the shoulder straps terminate in

325. panther's heads. He is represented standing on the ground, and looking back to the next chariot. His shield is raised as if to stop its course. The wheel of this chariot, as of some that succeed it, was, in part, wholly detached from the ground. The foot of the marshal is complete, but it is easy to trace where the wheel prevented the convenient working of the ground beneath it. (See fig. 12; *Stereoscopic*, No. 19; *Journ. of Hellenic Studies*, xiii. p. 97.)

Of slab xiii., which Carrey places next, nothing has XIII. been identified with certainty, but Michaelis is probably right in assigning to this group the fragment of four horses, of which a cast is here inserted (cf. fig. 12, and No. 345, 9). Above the back of the second horse is the yoke-pin (see below), and also what appears to be a small piece of the drapery of a marshal. This, however, cannot be the case if the fragment described (No. 345, 9) contains the marshal belonging to this slab. Compare also No. 345, 10, 11 below.

- Slab xiv. contains the third chariot with part of the XIV.
 35. team of horses. The marshal (No. 35) stands beyond the horses, and looks towards the charioteer. The charioteer (No. 36) has reins of bronze, as indicated by two rivet holes. Like the driver on slab xviii. he wears a chiton with long close-fitting sleeves. The apobates 37. (No. 37) appears about to step down from the chariot. The wheel of this chariot as of that on slab xii. must have stood out entirely free from the ground. When Carrey drew this slab, the head of the charioteer (No. 36) and the head and body of the apobates (No. 37), of which only the lower part now remains, were extant. Close behind the wheel are traces of a horse's forefoot, which belonged to the chariot group on the slab which follows next on the right.

Of the fourth chariot group, which was drawn by XV.

Carrey, we have only the hoof already mentioned, and the
 38, 39. mutilated group to which the charioteer (No. 38) and an
 apobates (No. 39) belong; this is made up of four frag-
 ments. In this group the apobates (No. 39) stands in the
 chariot, looking back to the next chariot, which follows so
 closely that the forelegs of the horses actually overlap this
 group. Here also the wheel was in part completely free
 from the ground of the relief.

From Carrey's sketch we know that the chariot on slab XVII.
 xvii. was drawn by the horses, which occupied the last
 slab xvi., and whose hoofs are seen on slab xv., and that
 41. this was the fifth chariot group. The apobates (No. 41)
 of this chariot leans back, supporting himself by the
 right hand, which grasped the chariot rail, and is about
 42. to step off the chariot. The marshal (No. 42) steps back
 to the left, looking in the contrary direction; his left
 arm, muffled in his mantle, is raised as a signal to the
 advancing throng; his right arm is also raised; the hand,
 now wanting, was just above the level of the head. His
 animated action forms a strong contrast to the calm
 attitude of the marshal (No. 43) of the following group.

The right side of this slab is broken away, but there can
 be no doubt that it comes next to slab xviii. A photo-
 graph from the original is reproduced in Baumeister,
Denkmaeler, p. 1186, fig. 1388.

In slab xviii. have been three figures. The marshal XVIII.
 43. (No. 43) stands beside the horses, in a calmer attitude
 than is usual in this part of the frieze; of the apobates
 44-45. (No. 45) nothing remains but his right arm and leg; and
 the lower part of his drapery, which indicates rapid
 movement. Of the charioteer (No. 44), we have only
 the lower part of the body and hands. He wears a tunic
 with long sleeves.

Parts of the harness can be seen on this slab, and also
 on slabs xiii., xix., xxi., xxiii. The general arrangement

325. seems uniform, though there are differences of detail. The chariot pole (*ῥυμός*) passes from below the chariot between the horses. An upright pin (*ἔστωρ*) passes through the pole (slabs xiii., xviii., xix., xxi., xxiii.). At this point the yoke (*ζυγόν*) was secured by a ring (*κρίκος*) and by the yoke-band (*ζυγόδεσμον*; cf. Hom. *Il.* xxiv.). The

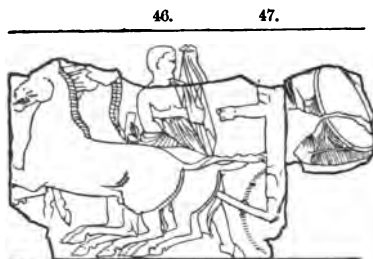


Fig. 13.—North Frieze, slab xix.

- near end of the yoke, foreshortened and turned back, is visible on slabs xviii., xix., xxi., xxiii. On slabs xix., xxi. the yoke appears to be kept in position by a piece of metal passing from the top of the pin to the pole, which may, perhaps, serve instead of the ring. On slab xix. there appears to be a loop of a leather thong on each side of the piece described. This may be a part of the yoke-band. The reins were usually guided by two rings attached to the yoke or to the pole, but these do not appear to be shown on the frieze. It is easy to see on slabs xviii., xix., xxi., that the yoke was only fixed to the two middle horses, the outer pair being attached by traces.
- 46, 47. The next slab (xix.) is a cast which is broken away on XIX. the right, so that all that remains of the charioteer (No. 47) is his right hand. At the side of the horses is a marshal (No. 46), who turns towards the chariot following on the right. Carrey's drawing supplies the upper part of this figure, and shows that he was holding up with his left

hand the end of his mantle, as if making a signal to the advancing procession. In fig. 13, slab xix. has been drawn in juxtaposition with the hitherto unplaced fragment No. 345, 12.

Slab xx. is lost, but a horse's head now at Athens (No. 345, 13; Michaelis, pl. 12, xx.) may perhaps belong to it in addition to the fragment 345, 12, already mentioned.

Slab xxi. (fig. 14) contains the bodies and hind quarters of the horses drawing the chariot seen on slab xxii. Between the charioteer (No. 48) and his horse is a cast of fragment, showing the front of the chariot, and the tails of the horses, which is not figured by Michaelis.

48, 49. On the left of slab xxii. (fig. 14) is a chariot with the charioteer (No. 48) and apobates (No. 49) who is stepping into the chariot. The question whether a man is repre-

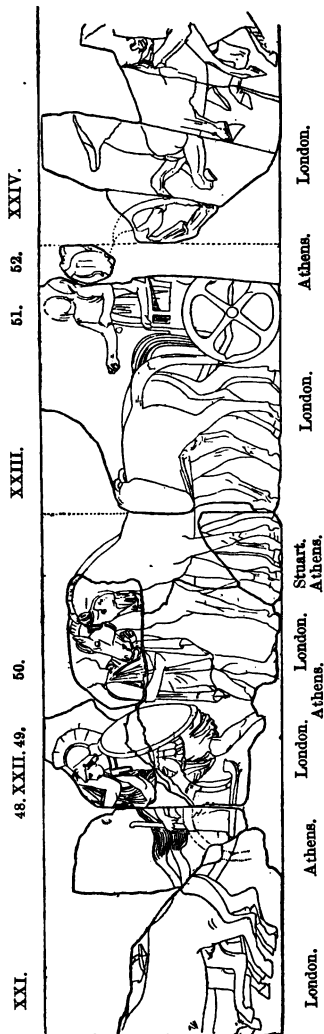


Fig. 14.—The North Frieze of the Parthenon (slabs xxi.-xxiv.) restored.

325. sent as entering or leaving his chariot is an old problem (cf. Pliny, *H.N.*, xxxv., 59). It is, however, a matter of experience that to descend, the foot is brought forward as in slab xvii., while in ascending, the second foot is left behind. On the right of this slab is an attendant (No. 50) standing at the heads of the horses of the last chariot group. The lower fragments of this slab are at Athens. That on the right is a recent addition. The left-hand upper corner, which was lost before the time of Stuart, was brought home by Lord Elgin. The upper fragment next to it was once in the possession of the Society of Dilettanti, and was presented by that body. It had probably been brought from Athens by Chandler (Stuart, 2nd ed., ii., p. 50, note C).

The chariot group on slabs xxii., xxiii. (fig. 14) is **XXIII.** represented as standing still, and was probably the last chariot in the procession. This slab is shorter than any of the others containing chariot groups. Part of the 52. helmeted head of the apobates (No. 52) is supplied in plaster. A fragment of an apobates, which may well belong to the figure No. 52, has recently been fitted to the left of slab xxiv., thus proving that No. xxiv. is the first slab of the cavalry, and making it very probable that No. xxiii. is the last slab of the chariots. This fragment, incorrectly drawn, is assigned by Michaelis to slab xxviii. of the south side.

54-109. From this point to the north-west angle of the frieze **XXIV.-** we have a continuous procession of Athenian cavalry. **XLII.** The horsemen advance in a loose throng, in which no military division into ranks or troops, nor indeed any settled order, can be made out. There is, however, a certain measure of uniformity in the recurrence of a figure riding on the left of a line abreast, who looks round as if responsible for the progress of the cavalry (cf. Nos. 64, 72, 79, 87, [94], 105, in Michaelis, Nos. 88, 96, 103, 111,

[118], 129). The groups, being very crowded, are carried on from slab to slab continuously, while on the western frieze the groups are always completed on single slabs. The general effect of a body of horse in rapid movement is admirably rendered in the composition of the northern frieze, and is particularly fine in slabs xxxi.-xlii., in which the effect has not been marred by mutilation. Through the entire composition a wonderful fertility of invention is shown, which prevents any monotonous repetitions, while preserving the general uniformity required by the subject. (See Plate IX. for slabs xxxvii., xxxviii.)

While the horses bound and prance with a fiery impatience, which seems at every moment ready to break loose from all control, their irregular movements never disturb the even hand and well-assured seat of the riders, as the cavalcade dashes along like a torrent.

In this part of the frieze there is great variety in the costumes and accoutrements of the horsemen. Crested helmets are worn by Nos. 59, 92; flexible leather caps by Nos. 84, 93, 96; a taenia by No. 97, and a petasos by No. 105. Some figures wear high boots with flaps at the knee as Nos. 82, 84, 86, 98, 103, etc., while others wear boots without flaps as Nos. 90, 91, 92; a few have bare feet, as Nos. 72, 87, 89. The usual dress is a sleeveless chiton and a cloak. Some riders, however, wear a chiton only, as Nos. 59, 60, 63, 72, &c., and others wear a cloak only, as Nos. 64, 76, 79, 87, 94. It may be mentioned that, according to Theophrastus, it was a mark of the man of small ambitions, when he took part in a cavalry procession, to give all his garments to a slave to carry home except only his cloak, in which he would display himself, walking about the agora. The chiton may have either one girdle, as No. 72, or two girdles, as Nos. 57, 59, &c. In a few instances it has long sleeves, as in Nos. 73, 75, 80, 84, 97, 98, 109. Two riders wear a

325. cuirass, viz. Nos. 62, 92. The reins and bridles were in nearly every instance of bronze, marked by rivet holes behind the horse's ear, at his mouth and in the rider's hands. Marble reins are seen in the right hands of Nos. 98, 103.

The first portion of the cavalry procession, slabs xxiv.-xxxi. was overthrown by the explosion of 1687; and as Carrey is not available as a guide, in this part of the



Fig. 15.—Slab xxv. restored from Stuart (from Michaelis).

frieze, the order of the slabs must be settled by internal evidence.

Slab xxiv. is shown, as has been already stated, to have XXIV. contained the first of the cavalry, by the figure of the 52. apobates which has been fitted to its left side. Neither this fragment nor that at the upper right hand corner have been engraved by Michaelis.

Slab xxv. (fig. 15) was complete when drawn by Stuart, XXV. and the sequence of xxiv., xxv., xxvi. is certain. Only a

57. fragment of slab xxv., containing part of No. 57, now survives. This is not inserted, in its place in the frieze, but is fixed beside the south door to the Elgin Room.

Between slabs xxvi. and xxxi. the order is uncertain. XXVI.—The arrangement of plate 13 of Michaelis has been XXXI. followed. It may be assumed that a slab (xxvii.) is lost between xxvi. and xxviii. Slab xxix. follows slab xxviii. Slab xxx. when complete may have fitted to xxix., and may have included the fragment No. 345, 15; but, as it has the joint preserved on the right, there can be no doubt that it did not fit to No. xxxi. Between these two, therefore, another slab may be supposed to be missing. The three slabs enumerated as lost, viz. xx., xxvii., and the slab between xxx., xxxi., may be supposed to have been about 12 ft. long. Of the 25 ft. of the frieze lost without record, 12 ft. are thus accounted for; the remaining 13 ft. may be due to the loss of two more slabs, containing a chariot group, and to miscalculated proportions in Carrey's drawing. For a discussion of the lacunae, cf. Michaelis, *Arch. Zeit.* 1885, p. 61.

Slab xxviii. is original; slabs xxix.—xxxi. are casts from the originals at Athens. No. 65 (on slab xxix.) is a marshal beckoning to the riders.

Slabs xxxii.—xlii. From this point to the angle the slabs were removed from the Parthenon by Lord Elgin's agents, and there is no doubt as to the correct order. Various fragments, however, which had previously been detached have been acquired from other sources, or cast from originals at Athens.

- The fragment (in slab xxxii.) containing the head of XXXII. 75. No. 75 and the horse's head, having been discovered in 1850 in the collection of sculptures at Marbury Hall in Cheshire, was presented to the Museum in 1850 by J. H. Smith Barry, Esq., the owner of that collection. A small fragment, cast from the original at Athens, and formerly

325. added by error to slab xxxiv., has been transferred to its XXXIV. correct place (West Frieze, slab ix.).

The fragment (in slab xxxv.) which contains the head XXXV. 85. of No. 85 and of a horse, after having been in the possession of the Society of Dilettanti, passed from that body to the Royal Academy, by whom it was presented to the British Museum in 1817.

The fragment (in slab xxxvii.) containing the head of XXXVII. 89. No. 89 and a horse's head, of which a plaster cast is adjusted to the marble, is now at Athens.

97. The head of No. 97, on slab xxxix. was once in XXXIX. the possession of Fauvel, and afterwards in the Pourtalès Collection. It was purchased for the British Museum, in 1865.

On the last slab of the north side, the procession is still XLII. in a state of preparation, so that this slab prepares a transition to the west side. In the foreground is a rider 107. (No. 107), standing by his rearing horse, whom he holds by the rein with his right hand. In the background beyond 106. this group is a mounted figure (No. 106), so entirely concealed by the rearing horse in the foreground that the only evidence of his presence is his right hand advanced just beyond his horse's shoulder point.

109. To the right is a rider (No. 109) standing by his horse, and in the act of drawing down his chiton under his 110. girdle in front, while a youthful attendant (No. 110) assists him by pulling it down behind, or perhaps by tying the lower girdle over which the folds were drawn. The attendant carries on his shoulder a folded chlamys, probably that of his master.

WEST FRIEZE OF THE PARTHENON.

326. The west side of the frieze contains a continuation of the procession of the north side, but here the procession

is mainly in course of preparation, and the scene may be supposed to be laid in the Cerameikos. In part, doubtless, on account of the character of the subject, on this side of the frieze there is less continuity of composition than elsewhere. The subjects are disconnected, and are composed as single slabs, though sometimes a hoof or a tail is carried over a joint. There is the same variety of dress and accoutrements here as among the riders of the north side; but there are more figures in armour (Nos. 3, 7, 11, 12, 18, 20). It may be noted, as showing that the west and north sides were produced by different hands or at different times, that on the west side the bridles were fixed to the heads of the horses by four rivet holes, not by two, as on the north.

Slabs i., ii. are originals brought by Lord Elgin. The remainder of this side (with the exception of No. 27) is cast from the original slabs, which are still in position on the temple.

Two sets of casts of this frieze are exhibited in parallel lines. The upper series is taken from moulds made from the original marble in 1872; the lower series from moulds made at Athens, at the time of Lord Elgin's mission. A comparison of these two sets of casts shows how much the frieze has suffered from exposure to weather during seventy years (cf. *Arch. Zeit.*, 1872, p. 31). A careful comparison of large scale photographs taken in 1897 with the casts made in 1872, shows further lamentable injuries.

1. The single figure (No. 1) at the north-west angle is I. evidently a herald or marshal directing the march of the cavalry. In like manner Hippias, or, according to Aristotle, Hipparchos, was in the outer Cerameikos, "arranging how each part of the Panathenaic procession ought to go forward," when he was attacked by Harmodios and Aristogeiton. (Thuc. vi., 57; Aristotle, *Ἀθ. πολ.* ed. Kenyon, 18.) His right hand probably held a staff of office,

- 326.** as the bent fingers are not closed. This figure is repeated, in a plaster cast. Then follow two mounted figures
- 2, 3. (Nos. 2, 3); in the hair of No. 2 are holes in which **II.**
4. probably a metal wreath was inserted. No. 4 raises both **III.** hands as if to open his horse's mouth for the insertion of
6. the bit. Behind the horse stands a youth (No. 6), either the groom or attendant; his hands may have held a bridle.
5. A bearded man (No. 5), probably a marshal, turns towards the youth as if addressing him. Then follow two more
- 7, 8, 9. mounted figures (Nos. 7, 8), and a youth (No. 9), standing **IV., V.** by his horse, and turning round to his mounted com-
10. panion (No. 10), behind him. Next comes a horseman **VI.**
11. (No. 11), distinguished from all the figures in the frieze by his richly decorated armour (Plate X.). On his head is a crested helmet, on the crown of which is an eagle in relief with outstretched neck. A hole above the ear shows where a wreath has been inserted. His body is protected by a cuirass, on the front of which is a Gorgon's head in relief, intended as a charm, to avert wounds from the most vital part; on the shoulder straps are lions' heads, also in relief. Between the breast-plate and back-piece of the cuirass is an interval at the sides, which is protected by flexible scale armour (*θύραξ λεπιδωτός*). Below the girdle are flaps made of leather covered with metal, which at the upper ends are united to the girdle. Under the cuirass appears a chiton without sleeves. The horse of No. 11 is one of the few on the frieze that have all four legs off the ground. (Cf. north, 91, 97; west, 19; south, 14, 30.)
12. No. 12 is on foot, and stoops forward, looking towards the procession advancing from the right. His left foot is raised on a rock, and he appears from the action of his hands to be tying his boot.
- 13, 14. The next slab contains two mounted figures (Nos. 13, **VII.**
- 14). No. 14 wears a mantle of skin. He is the only figure,
15. on this side of the frieze, thus decorated. No. 15 stands at **VIII.**

- the side of a rearing horse, trying to control him. The violence of the action is shown by the muscular strain, and the disordered dress of this figure, who wears a chiton, leaving one shoulder bare, and a chlamys flying behind his back. On his head is a leathern cap. The attire of this figure is similar to that of No. 8 and
- 16-21. No. 19. Then follow six mounted figures (Nos. 16-21), IX.-XI. all moving rapidly to the left. One of these (No. 17) wears the petasos, a flapping, broad-brimmed hat used by travellers. The cast inserted at the corner of slab ix. was formerly attached by error to slab xxxiv. of the north frieze. The fragment was already missing from its place in the time of Carrey. From No. 22 onward to the south-west angle, none of the figures are mounted. The first group (Nos. 22-24) is not unlike that already described XII
22. (Nos. 4-6). A youth (No. 22) stands at the horse's head, and seems to be holding the reins. At the side of the horse stands a taller figure (No. 23), holding up his right hand as if giving an order to a person at some little distance. In his left hand he holds a wand, which is expressed in marble, but was prolonged in bronze at each end, as shown by rivet holes in the original marble. This figure seems to be a marshal, though his dress, a chiton girt at the waist and a chlamys, differs from that of all the other marshals on the frieze, while it frequently occurs among the riders. Behind the horse is
24. a youth (No. 24) who, from his stature and attitude, is a groom or attendant; a thick garment is cast over his
25. shoulders. Next is a much mutilated figure (No. 25), XIII. who seems to be pressing his right foot against the heel of his horse's right foreleg to make him extend himself so as to lower his back for mounting. The whole of the middle of this slab has been split away since the time of Lord Elgin. Behind this figure (No. 25) a horse springs
26. forward, free from the control of his rider (No. 26), who XIV.

326. has let him go in order to assist a comrade (No. 27).
 27. This latter figure tries to master a rearing horse, who threatens to escape from his control. In the upper portion of this figure a fragment from the original marble is adjusted to the cast. This fragment was brought from Athens many years ago, and presented to the Museum by M. J. J. Dubois in 1840. The next
 28. figure (No. 28) stands at his horse's head, and behind him XV.
 29. is a rider (No. 29) not yet mounted, who is drawing on his left boot in an attitude very similar to that of No. 12; his right boot lies at the side of the rock on which his left foot is raised. The horses of both these figures, in contrast to the preceding group, stand tranquilly waiting to be mounted. The last figure on the western frieze
 30. (No. 30) on the return of the first slab of the south side XVI. stands holding up an ample mantle on his left arm, and seems to be putting it on. From the size of the mantle this figure might be that of a marshal, though his youthful appearance suggests that he is a rider.

SOUTH FRIEZE OF THE PARTHENON.

327. In following the procession along the south side from west to east, we pursue one branch of the procession which corresponds in the main with that on the north side. The main difference is that on the south the victims consist of cows only, while on the north there are sheep as well as cows. It may therefore be the case that this side represents the Hecatomb offered by the Athenians themselves. All the victims are cows, in accordance with Greek ritual, which ordained the sacrifice of male animals to a God, and female animals to a Goddess.

The left-hand side of slab i. is still on the Parthenon; I.
 1-4. the right-hand portion, containing the figure, No. 4, was presented to the Museum by Mr. C. R. Cockerell. A

marshal (No. 1) stands at the angle; the first horseman (No. 2) advances at a walk, thus conforming to the rule that the movement is always gentle at an angle of the frieze. The horsemen of this slab all wear chiton, chlamys, boots, and a leather cap with a flap hanging over the nape of the neck.

Slab ii. is cast from the original on the Parthenon, II. 5-7. which is in a very mutilated condition (cf. No. 345, 16). Of No. 7 nothing now remains on this slab, but a bit of his drapery, and on slab iii. his right foot and his horse's III. nose and forelegs. Slab iii. was complete on the left edge

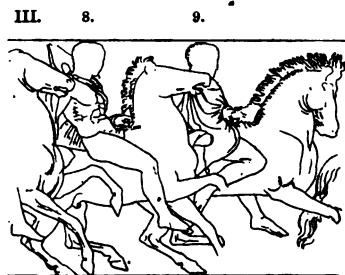


Fig. 16.—Slab iii., from Feodor.

in the time of Feodor, who gives the head and forehand of 8-9. the horse of No. 7 (fig. 16). The horseman (No. 8) wears a chlamys only, which is cast back so as to show the entire right side of the body. This is the only figure on the south frieze who is so little clad.

10-12. On slab iv., the greater part of which still remains on IV. the Parthenon, are the remains of three figures (Nos. 10, 11, 12). On the right side are two fragments of this slab, brought away by Lord Elgin, one of which only is given by Michaelis. The other has been since discovered in the magazines of the Museum.

[At this point it has been necessary to interrupt the

327. sequence by placing slabs xiv., xv., xx. on the sides of the pilaster. These slabs are described below in their respective places.]
- 12-14. On slab v., No. 13 wears a close-fitting cuirass, but is V. bare-headed. Compare the figures 26-35, and the description of Theagenes in the passage of Heliodorus,
- 15-25. quoted on p. 68. Slabs vi.-ix. contain unarmed Athenian VI.-IX. horsemen, riding bare-headed and for the most part wearing chiton with double girdle and boots only. The head of the rider, No. 15, is unfinished. The horses at this part of the frieze have manes with a large forelock turned upwards.

There is a break in the composition at the beginning X.-XIII. of slab x., and a change of subject is marked by the group not being carried across the joint. The figures

26-37. (Nos. 26-37) on slabs x.-xiii. are evidently arranged in two ranks of six horsemen each, and are distinguished from most of the riders in the southern cavalcade by wearing a cuirass under which is a short chiton. Three of these figures (Nos. 33, 36, 37) have a cuirass consisting of a breastplate and backpiece, which are united at the sides by a strip of flexible scale armour. From the cuirass hang down the flaps, which protected the loins. These cuirasses also have shoulder straps. The riders, Nos. 26-36, wear the plain cuirass, rigid and close-fitting (*θώραξ στάδιος*). All the riders in this part of the procession wear high boots with a flap turning over below the knee. They are all bare-headed except No. 36, who wears a cap or helmet with a flap behind; No. 33, who also wears a cap; and No. 35, who has a diadem over which must have been a metallic wreath, as there are four holes for its attachment on this head. A chlamys hangs from the left arm of Nos. 26, 27, 28. Slab xiv., which is a cast XIV.- from the original at Athens, and slab xv. are now XVI. exhibited on the pilaster. Slab xvi., which is also a cast

from the original at Athens, is in its place. Slab xiv. contains the head of the horse of No. 37. In front of it is a space marking a division, and another body of six 38-43. horsemen (Nos. 38-43). These appear to be uniformly dressed in helmet, chiton without cuirass, and boots, and, although the positions of xv., xvi. are conjectural, the sequence proposed seems highly probable. In front of No. 43 there is a space similar to that between Nos. 37, 38. On the right side of xvi. is the outline of a horse's crupper, and floating above it in the air appears to be the long end of a mantle of skin such as is worn by No. 14 in the west frieze; behind No. 44 appears to be part of a garment of the same texture, the outline of which is seen above the horse's hind quarter. It is, however, doubtful whether xvi. and xvii. joined each other. Perhaps between them was a slab in which the horsemen wore similar mantles of skin.

From this point the military order of the procession becomes less marked, or is obscured by the defective state of the frieze. There is also more variety in the costumes of the riders.

Slab xvii. is a cast from the original at Athens. Since XVII. the publication of the work of Michaelis, two fragments have been adjusted on the right, which prove the connexion of the slab with No. xviii. by supplying the hind quarters of a horse of which the rest has been in xviii. These two fragments, which were unknown to Michaelis, also supply the forehand of another horse and the body 45*. of the rider (No. 45*) from the waist to below the knee (see fig. 17).

The original of slab xviii. is at Athens, and was in its XVIII. present mutilated condition when seen by Carrey, whose drawings again become available at this point.

The cast of the small fragment at the upper left-hand XIX. 47. corner of slab xix., giving the mane of the horse of No. 47,

327.

XVII. 44.

45.

45*.



Fig. 17.—South frieze, slab xvii.

has been added since the publication of the work of Michaelis. For a fragment engraved by Michaelis, as 48. the head of No. 48, cf. No. 345, 18.

Slab xx. (on the pilaster) is a cast from the original XX. at Athens. This slab, which now only contains parts of the legs of two horses and a rider (No. 48) was nearly complete in the time of Carrey, and contained two riders wearing petasi or broad-brimmed travellers' hats.

51. In slab xxi. the head of the horse of No. 51 and the XXI.

52. head and shoulders of No. 52 are supplied by casts from originals at Athens. The fragment containing the head of No. 52, a figure wearing a petasos, does not appear in the plate of Michaelis. These fragments were already lost in the time of Carrey. Between slabs xxi. and xxii. he indicates a gap of uncertain length.

Slab xxii. and slab xxiii., which, with the exception of XXII., a small fragment, is only preserved in Carrey's drawing, XXIII. contained the leading horsemen of the procession. Those on slab xxii. are evidently pulling up their horses, while the two horsemen on slab xxiii. are going at a foot-pace. All the paces of a horse are thus displayed within a short distance, at this part of the frieze. In slab xxii. a fragment containing a horse's head and the mane of another horse, which Michaelis assigns to the team on

slab xxiv., has been since adjusted to its place in front of No. 56; to this has been fitted the small fragment of the corner of slab xxiii.

The horsemen are immediately preceded in the procession by the chariot-groups. Carrey draws eight chariots, of which four partially survive and four are totally lost. On the other hand, a part remains of two groups (slab xxix.), of which there is no trace in Carrey's drawings. These, therefore, must probably be placed in a break in the sequence of slabs indicated by Carrey. Originally there must have been not fewer than ten chariot groups. In each the charioteer is accompanied by an armed warrior; but here the armed figure is not like the apobates of the northern frieze in the act of entering or leaving the chariot in motion, but stands either in the chariot or (if it is not in motion) by its side. Therefore Michaelis supposes that, while the chariots on the north frieze have reference to that contest in which armed apobatae took a part, leaping off and on to the quadriga during the race, the chariots in the south frieze suggest the chariots of war, in which an armed hoplite stood in the chariot by the side of the charioteer. Each chariot group, when complete, is seen to be accompanied by a marshal.

Of the two figures in the chariot of slab xxiv., nothing now remains but part of the shield and left arm of the 58. hoplite (No. 58), with a fold of drapery hanging from the arm. The upper part of the slab was wanting in the time of Carrey, but he gives the legs of the hoplite, who, like the corresponding figure in slab xxv., was standing by the wheel of the chariot, of which a small portion remains. This position shows that both these chariots were represented at the moment before they started. In the shield of No. 58 are two rivet holes for the attachment of a bronze handle. In the upper hole the metal still remains.

327. Similar rivet holes occur in the shields of Nos. 61 and 66. Michaelis supplies the heads of the horses on this slab by a fragment which belongs to the cavalcade of horsemen. (See slab xxii., above).

The connexion shown by Carrey between slabs xxiv. and xxv. is also proved by a fragment which has been added to the lower corner on the right of slab xxiv. since the work of Michaelis was published. This fragment, of which the original is at Athens, gives part of the wheel of the chariot of xxv. and the forefeet of the horses of xxiv.

- In slab xxv. the horses' heads now wanting are given XXV. 60. in Carrey's drawing. Of the charioteer (No. 60) very little is now visible but part of his drapery. The armed 61. figure (No. 61) in this chariot group, whose appearance is more youthful than that of the other hoplites in this part of the frieze, wears a chiton with a double girdle and a chlamys. Near the edge of his shield are two rivet holes for a bronze handle; in the upper one the 62. metal still remains. The marshal (No. 62) standing at the side of the horses stretches out his right hand towards the charioteer with the forefinger extended, a gesture which indicates that he is giving an order. The rivet holes on the horses' crests show that the reins were of bronze.

Slabs xxvi., xxvii., of Michaelis, contained two chariot XXVI., groups which we only know through Carrey's drawings. XXVII. In both, the horses are springing forward; cf. No. 345, 20.

Michaelis inserts to represent slab xxviii. a fragment XXVIII. which belongs to the north side, slab xxiv.

The lower corner on the left side of xxix. has been XXIX. cast from a fragment at Athens, which has been identified since the publication of the work of Michaelis. This fragment supplies the missing part of the wheel and a small piece of flying drapery belonging to one of the

figures in the chariot. In this group the marshal at the side of the chariot is wanting. On the right-hand edge of this slab, just above the horses' forelegs and close to the joint, is part of the outline of a shield. This shield must have belonged to one of the figures in the chariot following on the next slab; it is evident, therefore, that on the right of **xxix.** was another slab, now lost. The two (**xxix.** and its companion) were not drawn by Carrey, but must be inserted at this point, where alone he indicates a gap in the sequence of chariots.

66. The armed figure (No. 66) wears the Corinthian helmet, **XXX.** which does not often occur on the frieze. The handle of his shield was of bronze, of which a small portion still remains in the rivet hole. Other rivet holes on the crests of the horses show that the reins and the pin for attaching the yoke to the pole were also of bronze. Here, as in **xxix.**, the marshal is wanting. The horses' heads, which are treated with more freedom on this slab than elsewhere on the frieze, are of extraordinary beauty (cf. Ruskin, *Aratra Pentelici*, pl. xiii., p. 174).

On slab **xxxi.**, as in the preceding, the reins and the **XXXI.** pin were of bronze.

Slabs **xxxii.**–**xxxiv.** are now wholly lost, except in **XXXII.**–Carrey's drawings. They contained two chariots, both **XXXIV.** at a standstill, or moving slowly, and the four last persons of the crowd on foot.

Slabs **xxxv.**, **xxxvi.**, and part of slab **xxxvii.** contained **XXXV.**–the remainder of the persons on foot. Fragments of **XXXVII.** **xxxv.** and of **xxxvi.** (original at Athens) alone remain, although the slabs were complete in the time of Carrey. The figures as he draws them appear to be elderly men, eighteen in number, and resembling in attire and general character the Thallopheori who have been already noticed on the northern frieze. All are clad in the himation.

72. Michaelis thinks that No. 72 holds in his left hand a

327. small object shaped like a clarionet, but he appears to
 73. have mistaken the right arm of No. 73 hanging down for this object. Next to these supposed Thallophori Carrey inserts four figures, three of whom hold in their left hands some object like a square tablet, which may be the bottom of a lyre, as this is the place in the procession where the musicians might be expected, if the arrangement on this side corresponded with that on the north side; one of the
 79.* three is No. 78. The fragment (No. 79*) representing the upper part of a Scaphephoros carrying a tray must also belong to this part of the frieze, and is therefore here inserted. It is cast from the original at Athens, which was not known to Michaelis. It probably implies that one slab was wanting here, as well as the second half of slab xxxvii., of which Carrey seems to have only drawn the first half.

The remainder of the south frieze is occupied with XXXVI the procession of victims for the sacrifice. Cows only -XLV. are represented, and, as has been observed, this may indicate that we have here the native Athenian part of the procession. The order in which these slabs are exhibited differs from that given by Michaelis in *Der Parthenon*, pl. 11, because slab xliii., No. 84 (= Michaelis, No. 126; cf. 345, 22), which is the top left corner of a slab, has been proved to join to the right side of xli. Other changes have also been made, but the slab numbers of Michaelis have been preserved for convenience of reference, and the order now stands—xli., joined by xliii., No. 84 (= Michaelis, No. 126); xxxix., which may join xliii.; xl., which joins xxxix.; xlii. which seems to follow xl., though the state of the relief on the right of xl. prevents certainty; xxxviii. which may follow xlii.; xliii., Nos. 100, 101 (= Michaelis, 127, 128), and xliv., the corner slab, of which xliii. may be a part. The present arrangement coincides with that proposed by

Michaelis, *Arch. Zeit.*, 1885, p. 57 (cf. *Berlin. Philol. Wochenschrift*, 1892, p. 1172). This arrangement suits the conditions as to space. It also suits the composition, since it places the cows with most action in the middle of the series, according to the general rule of the frieze.

Each cow is escorted by two youths, one on each side, and a third figure, perhaps a marshal, at the head. Those of the escort who are on the side of the spectator are represented in vigorous action, guiding and restraining the animals by ropes, which may have been painted on the marble. All are clad in the himation, which in the figures actively engaged in controlling the cattle is worn so as to leave one or both shoulders free. Compare the description of Heliodorus, p. 67. In slab xxxix. the
85. action is very animated. The youth, No. 85, leans back with his foot pressed against a rock, to restrain the cow. This motive is a favourite one in fifth century art. Compare the west frieze, No. 15; a metope of the Theseion representing Theseus and the bull of Marathon; the balustrade of the temple of Nikè Apteros (No. 429); and vase paintings as in *Journ. of Hellen. Studies*, ii., pl. 10.

In slab xl. (Plate XI.) the left lower corner is added in plaster, from the original fragment at Athens. In
96. slab xlii., No. 96 has both hands raised to his head, as if adjusting a wreath. Compare the north frieze, No. 25. In slab xxxviii. the cow's right horn must have been carved in the round, only the tip being attached to the background of the relief. What was the number of cattle in this part of the frieze cannot now be ascertained, but there is evidence that there were at least nine.

The right hand seen on the left of xlii. (Plate XI.) must,
91. according to the present arrangement, be the hand of No. 91 (= Michaelis, No. 115), and the portion of a cow's belly seen between 90 and 91 must be part of the cow on the

327. left of xlii. It is to be noticed that the hind legs of this cow have been altogether omitted.

There is a curious inequality in the depths of the relief in this part of the frieze. Slabs xxxix., xl. are worked in higher relief than the remaining groups with cattle.

- 100, 101. The fragment with the two heads, Nos. 100 and 101, may be, as Michaelis suggests, a part of the corner slab xliv., the head and leg at present numbered as 101, 102 being different parts of the same figure. The positions of the head and the foot appear to agree. On the other hand, the surfaces of the two fragments have weathered very differently.

On the return face of slab xliv. is the marshal, who forms the first figure of the east frieze, and makes a connexion between the two sides, by looking back, as if to the advancing procession.

In the following conspectus of publications of the frieze, only the *Museum Marbles* and the work of Michaelis, and the photographic reproductions are referred to in detail. For a fuller list of early publications the reader is referred to the work of Michaelis. Deficiencies in the published illustrations, as compared with the present state of the friezes, are noted in the description. In the fourth column, C. indicates that the slab was drawn by Carrey; S. that it was drawn by Stuart, and published in the *Antiquities of Athens*, II., chap. i., or IV., chap. iv., pls. 11-14. P. indicates that a slab was drawn by Pars, during the Dilettanti Expedition, and was published in the *Antiquities of Athens*, IV., chap. iv., pls. 6-10, 15-28. The editor of that volume only used such of the drawings of Pars as were needed to supplement those of Stuart. The complete set was engraved in the *Museum Worsleyanum*, such prints being here indicated by W. The original drawings were burnt in a recent fire at Brocklesby Park. [The plates of the Milan edition, being revised, do not give the work of Pars.]

The British Museum possesses a series of drawings of the frieze, so far as it was still in position, by one of Lord Elgin's artists, probably Feodor. The series extends from slab xxxii. of the north side, to slab xiii. of the south side, and includes the west end. With the exception, however, of the first three slabs on the south side, which have suffered subsequent

327. injury, it substantially represents the present condition of the frieze, or of the Elgin casts.

PARTHENON FRIEZE, EAST SIDE.

MICHAELIS, <i>Der Parthenon</i> , Pl. 14.	<i>Museum Marbles</i> , Pt. VIII.	Mansell's Photographs.	Early Drawings, &c.
Slab. I.	Pl. XXXIX.	684	C.
II.		684	C.
III.	XXXVIII., XXXVII.	685, 686	C. S.
IV.	XXXVI., I.	687, 688	C. S.
V.	II., III., IV.	689, 690	S. W.
VI.	V., VI.	691, 692	C.
VII.	VII.		C.
VIII.	VIII.	692a	C. S.
IX.			C. S.

The East Frieze is also published by the Stereoscopic Company, Nos. 1-13. Slabs IV., V. are given by Brunn, *Denkmaeler*, Nos. 106-110; Slab VI., *ibidem*, Nos. 194, 195.

PARTHENON FRIEZE, NORTH SIDE.

MICHAELIS, Pl. 12, 13.	<i>Museum Marbles</i> , Pt. VIII.	Mansell's Photo- graphs.	Early Draw- ings.	MICHAELIS, Pl. 13.	<i>Museum Marbles</i> , Pt. VIII.	Mansell's Photo- graphs.	Early Draw- ings.
Slab.	Pl.			Slab.	Pl.		
I.-V.	VIII. (slab v.)	656 (slab v.)	{C. S. (I., V.)	XVIII.	X. c.	653	c.
VI.			C.	XIX.			
VII.-XI.			{C. (ex- cept X)	XX.			
				XXI.	X. d.	652	
XII.	IX. A.	655	C. S.	XXII.	XII.	651	S.
XIII.			C.	XXIII.	XII.	650	S.
XIV.	IX. B.	654	C. S.	XXIV.	XIII. A.	649	
XV.-XVI.			C.	XXV.			S.
XVII.	XI.		S. W.	XXVI.	XIV.	648	S.

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PARTHENON FRIEZE, NORTH SIDE—continued.

MICHAELIS, Pl. 12, 13.	Museum Marbles, Pt. VIII.	Mansell's Photo- graphs.	Early Draw- ings.	MICHAELIS, Pl. 13.	Museum Marbles, Pt. VIII.	Mansell's Photo- graphs.	Early Draw- ings.
Slab.	Pl.			Slab.	Pl.		
XXVII.				XXXV.	XVII.	643	P. W.
XXVIII.	XIII. B.	647		XXXVI.	XVII.	642	P. W.
XXIX.				XXXVII.	XVIII.	641	P. W.
XXX.				XXXVIII.	XVIII.	640	P. W.
XXXI.				XXXIX.	XIX.	639	P(S)W.
XXXII.	XV.	646	P. W.	XL.	XIX.	638	S. W.
XXXIII.	XVI.	645	P. W.	XLI.	XX.	637	S. W.
XXXIV.	XVI.	644	P. W.	XLII.	XXI.	636	S. W.

Slab XXXVII. is given by Brunn, *Denkmaeler*, No. 113; Slab XXXVIII. = *Denkmaeler*, No. 114; Slab XLII. = *Denkmaeler*, No. 115. The North Frieze is also published by the Stereoscopic Company, Nos. 14—38.

PARTHENON FRIEZE, WEST SIDE.

MICHAELIS, Pl. 9.	Museum Marbles, Pt. VIII.	Stereo- scopic Company's Photo- graphs.	Early Draw- ings.	MICHAELIS, Pl. 9.	Museum Marbles, Pt. VIII.	Stereo- scopic Company's Photo- graphs.	Early Draw- ings.
Slab.	Pl.	No.		Slab.	Pl.	No.	
I.	XXII.		C.P.W.	IX.	XXIX.	46	C.P.W.
II.	XXII.	39	C.P.W.	X.	XXX.	47	C.P.W.
III.	XXIII.	40, 40A	C.P.W.	XI.	XXXI.	48	C.P.W.
IV.	XXIV.	41	C.P.W.	XII.	XXXII.	49	C.P.W.
V.	XXV.	42	C.P.W.	XIII.	XXXIII.	50	C.P.W.
VI.	XXVI.	43	C.P.W.	XIV.	XXXIV.	51	C.P.W.
VII.	XXVII.	44	C.P.W.	XV.	XXXV.	52	C.P.W.
VIII.	XXXVIII.	45	C.P.W.	XVI.	XXXV.	53	C.P.W.

Slab XVI. is given by Brunn, *Denkmaeler*, No. 195. The west side was also drawn by Dalton.

PARTHENON FRIEZE, SOUTH SIDE.

MICHAELIS, Pl. 10, 11.	Museum Marbles, Pt. VIII.	Mansell's Photo- graphs.	Early Draw- ings.	MICHAELIS, Pl. 10, 11.	Museum Marbles, Pt. VIII.	Mansell's Photo- graphs.	Early Draw- ings.
Slab. I.	Pl. LVI.	661	S.	Slab. XXIII.	Pl.		C.
II.			S.	XXIV.	XLVII.	672	C.
III.	LV.	658	S.	XXV.	XLVII.	673	C.
IV.			S.	XXVI.			C.
V.	LV.	659	S.	XXVII.			C.
VI.	LIV.	660	P. W.	XXVIII.			
VII.	LIV.	657	P. W.	XXIX.	XLVI.	674	
VIII.	LIII.	662	P. W.	XXX.	XLV.	675	C.
IX.	LIII.	663	P. W.	XXXI.	XLV.	676	C.
X.	LII.	664	P. W.	XXXII.			C.
XI.	LII.	665	P. W.	XXXIII.			C.
XII.	LI.	666	S.	XXXIV.			C.
XIII.	LI.	667	S.	XXXV.	XLIV.	677	C.
XIV.				XXXVI.			C.
XV.	L.	668		XXXVII.			C.
XVI.				XXXVIII.	XLIII.	678	
XVII.				XXXIX.	XLII.	679	
XVIII.			C.	XL.	XLI.	680	S.
XIX.	XLIX.	669	C.	XLI.	XL.	681	S.
XX.			C.	XLII.	XL.	682	
XXI.	XLIX.	670	C.	XLIII.			
XXII.	XLVIII.	671	C.	XLIV.	XXXIX.	683	

Slab X. is given by Brunn, *Denkmaeler*, No. 111; Slab XI. = *Denkmaeler*, No. 112. The South Frieze is also published by the Stereoscopic Company, Nos. 53-97.

FRAGMENTS OF THE PARTHENON SCULPTURES.

Numerous small fragments of the Parthenon sculptures were taken from Athens either by Lord Elgin or by travellers who visited Athens. Others have been more recently discovered in excavations on the Acropolis, or on its south slope, and are still at Athens. Casts of all such fragments, so far as they could be obtained, are now in the British Museum. As far as possible the fragments have been adjusted in their correct positions on the sculptures, and have been described in their respective places in this Catalogue. Of the remainder all the original marble fragments, and the most interesting of the casts, are exhibited in the Elgin Room, and are described below.

MARBLE FRAGMENTS ATTRIBUTED TO THE PEDIMENTAL SCULPTURES.

328. Fragment of colossal head. According to Hamilton's Memorandum, this fragment was discovered built into a Turkish house at the west front of the temple. It contains the upper part of a face and head. The sockets of the eyes are hollow, and must have once contained eyes composed of ivory, precious stones, or enamel. (An ivory eye, which must have belonged to a colossal statue, was found in the temple of Athenè, at Ægina, and is engraved in Cockerell, *Temples at Ægina and Bassae*, pl. 12, fig. 4. Cf. also *Arch. Anzeiger*, 1889, p. 102). The surface of the marble is highly polished, and traces of red colour have been remarked in the hair. The back of the head is worked in a peculiar way, to a plane surface, such as might be required if this was a head from a pediment, on account of the cornice above. The

hard, conventional style, however, is not in accordance with that of the pedimental sculptures. This fragment was formerly thought to belong to the Athenè of the western pediment, to which its scale would correspond, but there are no other grounds for the attribution.

Height, 10 inches. *Synopsis*, No. 101 (118); *Mus. Marbles*, VI., pl. 16; *Michaelis*, pl. 8, fig. 14.

- 329.** Two feet, shod with leather, attached to a plinth. The feet belonged to a figure striding to the (spectator's) right. The left foot was advanced, and bore the weight of the body. Between the feet a stump of a tree is attached to the plinth. The fragment has been assigned by different writers to the Athenè of the west pediment, which is impossible, on account of the attitude; to the Poseidon, which is impossible, on account of the scale; and to the Athenè of the east pediment, about whom we have no information. It has also, with more plausibility, been assigned to the figure of Hermes (H; see Carrey's drawing), who accompanies the chariot of Athenè on the west pediment. It is, however, unlikely that that figure was shod with leather shoes; and the stump also has to be accounted for. It is very probable that the plinth does not belong to the pedimental sculptures at all, and Sauer's plan of the floor of the pediment seems to leave no room for it. It has been suggested that it is part of an independent group of Athenè and Poseidon, which Pausanias saw on the Acropolis. But as to this there is no evidence either way.

Length, 4 feet 6 inches. *Mus. Marbles*, VI., pl. 8; *Synopsis*, No. 256 (201); *Michaelis*, pl. 8, fig. 4, p. 194; *Journ. of Hellen. Studies*, III., p. 251; *Schwerzek, Erläuterungen*, p. 21.

- 330.** Part of colossal right arm of female figure, bent at a right angle at the elbow. It comprises the upper arm,

from the shoulder, and the upper part of the forearm. This fragment may, perhaps, have belonged to figure G of the west pediment. (See Carrey's drawing.)

Height (to elbow), 1 foot 11 inches. *Cat. of Sculpture*, I., pl. 6, fig. 2.
In part given by Michaelis, pl. 8, fig. 40; *Synopsis*, No. 342 (268).

- 331.** Left arm of female figure, bent, from near the shoulder, to a little above the elbow. Drapery, thrown over the arm at the elbow joint, falls partly on the upper and partly on the fore arm. In the drapery of the upper arm is a hole for the attachment of an object in metal. This fragment seems best suited to the figure N of the west pediment. (See Carrey's drawing.)

Length, armpit to elbow, 1 foot $4\frac{1}{2}$ inches. Michaelis, pl. 8, fig. 26; *Synopsis*, No. 315 (271*).

- 332.** Right arm of female figure, slightly bent, formed of two fragments united at the elbow. This may, perhaps, belong to figure F of the west pediment.

Length, 2 feet $7\frac{1}{2}$ inches. Michaelis (pl. 8, fig. 30) gives the upper arm; *Synopsis*, No. 339 (269).

- 333.** Left forearm of female figure, broken off above the elbow (Michaelis, pl. 8, fig. 28). To this is united a cast of a fragment at Athens with the wrist, which is bent a little inwards. The arm must have been bent at the elbow.

Length, elbow to wrist, 1 foot 7 inches. *Synopsis*, No. 314 (272).

- 334.** Left (?) forearm of female figure. Michaelis (pl. 8, fig. 29) thinks that it may have belonged either to figure O or W of the west pediment.

Length, $11\frac{1}{2}$ inches. *Synopsis*, No. 311 (264).

335. Fragment of left thigh, above life size. Michaelis (pl. 8, fig. 39) calls this a female fragment, and suggests the nude seated female figure S of the west pediment, but he seems to be in error as to the sex.

Length, 1 foot. *Synopsis*, No. 312 (267).

336. Fore part of right foot of female figure, resting on a thick sole. The foot belonged to a colossal figure, which can hardly have been other than the Athenè of the west pediment.

Length, 1 foot $1\frac{1}{2}$ inches (length of second toe, $3\frac{1}{2}$ inches). Michaelis, pl. 8, fig. 32; *Synopsis*, No. 340 (244).

337. Piece of drapery, which must have hung free, apparently from the shoulder and outstretched right arm of a colossal figure. At the upper extremity is part of a dowel hole, showing that the marble had been attached here by a joint.

Height, 2 feet $1\frac{1}{2}$ inches. *Synopsis*, No. 343 (144).

338. Fragment of right shoulder and arm as low as the deltoid. The upper arm presses against the side.

Height, 11 inches. *Synopsis*, No. 303 (133).

CASTS FROM FRAGMENTS OF THE PEDIMENTAL SCULPTURES.

339. 1. Colossal female head, slightly turned to its right. The hair was confined in a plait round the head, and also by a wreath or band, which was of metal, as is shown by the holes for its attachment. The nose, mouth, and chin have been restored; but the grand style of the antique parts of the head agrees with that of the Parthenon pediments.

It is impossible, however, to determine to which figure the head belongs. It has been assigned by Laborde and

339. others to the Victory (G) who is driving the chariot of Athenè in the west pediment. But it may have belonged to one of the figures N, Q, S, of the same pediment.

The probability that the head is derived from the Parthenon is increased by what is known of its history. It was found in a house of the San Gallo family at Venice. A member of this family, Felice San Gallo, was secretary of Morosini, and may well have taken the head as a trophy from Athens, in 1687. The head passed in 1823 into the possession of David Weber, and afterwards into that of Laborde.

Height, 1 foot $3\frac{1}{2}$ inches. Laborde, *Athènes*, II., pls. facing pp. 228, 230; Michaelis, p. 195; pl. 8, fig. 6; Brunn, *Denkmaeler*, No. 362; Collignon, II., p. 41; Gardner, *Handbook*, p. 283; Wolters, No. 561, p. 257.

2. Colossal female head, much defaced. The hair is gathered in a cloth, which passes over the back of the head. Compare the figure in the east frieze, slab vi., No. 39 (Michaelis, pl. 14, No. 40).

Height, $11\frac{1}{2}$ inches. Michaelis, pl. 8, fig. 9; Laborde, pl. 24, fig. 6.

3. Right side of colossal female head. The hair is gathered into a plait from the brow and bound round the head. This fine fragment agrees well in style with the unrestored parts of the head, No. 1, above.

Height, $10\frac{1}{2}$ inches.

4. Fragment of a wing, with a joint for attachment, and a heavy support below. The figure of Victory (J) in the east pediment probably had large wings; but the attempts that have been made to attach this cast to the statue have been unsuccessful.

Greatest length, 2 feet 6 inches. Michaelis, pl. 8, fig. 11; Laborde, pl. 25, fig. 12; Overbeck, *Ber. d. k. sächs. Ges. d. Wissenschaften*, 1880, pl. 8.

5. Three smaller fragments of similar wings.

One is engraved, Michaelis, pl. 8, fig. 10; Laborde, pl. 25, fig. 17.

6. Portion of chiton, the flowing lines of which greatly resemble the treatment of the Iris? (G) of the east pediment.

Length, 1 foot $6\frac{1}{2}$ inches.

7. Portion of the right side of a draped figure wearing chiton and mantle, and sitting on a rock. Attributed by Michaelis to the west pediment (fig. D or fig. U).

Height, 3 feet 3 inches. Michaelis, pl. 8, fig. 5. See above, No. 304 D.

8. Left knee of seated draped figure, with the fingers of a small right hand on it. (West pediment, figs. D, E.) See No. 304, D, E, and below, No. 339, 30.

Height, 1 foot.

9. Left leg of colossal male figure, bent nearly at a right angle at the knee. It is made up from two pieces, a fragment reaching from half way up the thigh to below the knee, and the fragment of a leg (Michaelis, pl. 8, fig. 36), reaching to the bottom of the calf.

The scale and the attitude seem to agree well with the figure of Hermes (H) of the west pediment.

Greatest circumference of the thigh, 2 feet $7\frac{1}{2}$ inches.

10. Fragment of the right leg and thigh of a colossal male figure, made up of two pieces, the leg from below the knee nearly to the ankle (Michaelis, pl. 8, fig 38), and the knee with the beginning of the thigh. This leg is slightly bent at the knee. It is on the same scale as the preceding No. 9, and appears to be in the required position for the right knee of the figure of Hermes (H) in the west pediment.

Height, 1 foot 11 inches.

339. 11. A colossal right foot, broken off at the ankle, and also half-way between the instep and the toes. Less than half of the sole is roughly out with a drill, as if this part of the foot had been slightly raised from the ground. The heel and part of the sole under the instep have been broken away. The scale is rather larger than that of the preceding Nos. 9, 10, and it may therefore be the foot of the Athenè in the west pediment (but compare No. 336).

Length of fragment, $11\frac{1}{2}$ inches. Michaelis, pl. 8, fig. 31; Laborde, pl. 58, fig. 8.

12. Fragment of tail of some serpentine creature having on the back a projecting ridge. This fragment has been thought to be part of the tail of a Hippocamp attached to the chariot of Amphitritè; but this is impossible, if, as appears to be the case, she was driving a pair of horses.

Length, 1 foot 6 inches. Michaelis, pl. 8, fig. 17; Laborde, pl. 24, fig. 9.

13. Fragment of left thigh, near the knee, of colossal figure; on it falls a corner of drapery to which is attached a gland. Sauer proposes to assign this fragment to the figure S of the west pediment.

Length, $9\frac{1}{2}$ inches. *Athenische Mittheilungen*, 1891, p. 79.

14. Right thigh and knee of a male figure, rather larger than life. It is very doubtful whether this belongs to the Parthenon.

Length, 10 inches.

15. Fragment of right leg of small figure, broken off above ankle and below knee. It has been attached at the back.

Length, 11 inches.

16. Left hand of colossal female figure clasped round an uncertain object. The hand is broken off at the wrist;

the forefinger and middle finger are wanting. There is no evidence that this hand belongs to the Parthenon. The scale, however, is suitable to one of the central figures of the west pediment. If the hand is derived thence, it is possible that it is a hand of Athenè, and that the object it holds is not the base of a torch, as has been suggested, but part of the olive-tree. In that case Athenè would be placing her left hand on a projecting bough of her tree.

Length of third finger, $6\frac{1}{2}$ inches. Overbeck, *Ber. d. k. sächs. Ges. d. Wissenschaften*, 1880, pl. 3.

17. Fragment of an olive-tree with foliage.

Height, $6\frac{1}{2}$ inches.

18. Similar fragment of olive-tree, larger than last.

Height, 1 foot 4 inches. Michaelis, pl. 8, fig. 15.

19. Fragment of ankle and part of calf of right leg wearing high boot and attached on the right side to the trunk of a tree. It is highly improbable that this fragment belonged to the Parthenon.

Height, 1 foot 3 inches.

20. Left hand and wrist of male figure; the palm is grooved for the reception of some object like a staff; the thumb, forefinger, and upper joints of the other fingers are wanting. The scale is rather larger than that of the so-called Theseus (D) of the east pediment, to which the fragment has been attributed by Overbeck. The wrist is slightly bent inwards. This hand is finely modelled.

Length, $9\frac{1}{2}$ inches. Overbeck, *Ber. d. k. sächs. Ges. d. Wissenschaften*, 1880, p. 43.

21. Fragment of left hand and wrist of male figure, the

339. hand much bent back as if the figure had rested on the open palm; broken across the middle of the metacarpal bones; possibly the left hand of the River-God V in the west pediment. See No. 304 V.

Breadth, $6\frac{1}{2}$ inches.

22. Right hand of female figure, small; the thumb and fingers broken off.

Breadth of palm, $4\frac{1}{2}$ inches.

23. Right hand; the thumb and fingers broken off.

Breadth of palm, $4\frac{3}{4}$ inches.

24. Right arm of female figure, slightly bent; the upper arm broken about the bottom of the biceps; the under side is worked rough.

Length, 1 foot 2 inches.

25. Fragment of left upper arm of female figure with sleeve of chiton fastened with studs (Michaelis, pl. 8, fig. 25).

Length, $8\frac{1}{2}$ inches.

26. Fragment of right shoulder and upper part of back of arm of female figure; over the shoulder is drapery.

Height, 1 foot $\frac{1}{2}$ inch.

27. Fragment of right hip and right side of body nearly to the navel, of a boy, possibly R, from the west pediment (but cf. No. 31).

Greatest height, 8 inches.

28. Left breast of female figure, draped; the drapery has been fastened on the left shoulder. This may be part of the figure of Callirrhoe (W) in the west pediment.

Height, 1 foot.

FRAGMENTS OF PARTHENON SCULPTURES. 127

29. Left breast of female figure, the drapery strained over it; the scale is similar to that of the figure C in the west pediment.

Height, 9 inches.

30. Back and rump of a boy, in two pieces, joined together. The right leg was extended at right angles to the body, and the fragment seems well suited to the boy E of the west pediment.

Height, 1 foot 10 inches. Malmberg and Michaelis, *Jahrbuch des Arch. Inst.*, 1897, p. 92.

31. Right leg of boy, consisting of two pieces joined together, from near the buttocks to near the ankle. The fragment is of about the same scale as the boy P, and may perhaps be the right leg of the second boy, R, in the west pediment.

340. Cast of a marble head in the Bibliothèque Nationale at Paris, wrongly assigned by C. Lenormant to the pediment of the Parthenon.

Height, 1 foot 9 inches. *Gaz. Arch.*, 1875, pl. 1; Wolters, No. 1280; Laborde, *Athènes*, I., p. 157; Michaelis, p. 202, B*; Babelon, *Cabinet des Antiques à la Bibl. Nat.*, pl. 20.

CASTS FROM FRAGMENTS OF CHARIOT-HORSES OF WEST
PEDIMENT.

341. A large number of fragments of horses from the west pediment has been discovered. Parts of four horses are extant, and many of the fragments must have belonged to the horses of Poseidon, which were lost before the visit of Cyriac of Ancona, in 1447. Others belonged to the group of horses which was let fall by Morosini's workmen. Casts of these are preserved in the British Museum, but

341. only the most remarkable are exhibited in the Elgin Room.

1. Horse's head broken off at the setting off of the neck. The nose wanting. The mane, which has been hogged, and the surface of this head in several places are broken away. This fragment and the two following are assigned by Sauer to the chariot of Poseidon.

Michaelis, pl. 8, J. K. a; Laborde, pl. 26, fig. 25.

2. Horse's head, lower half broken away. The mane hogged, with a loose lock in front. Behind the ears a groove and two perforations are worked in the mane, and above the ears two other perforations for the attachment of trappings of metal.

Overbeck, *Ber. d. k. sächs. Ges. d. Wissenschaften*, 1879, pl. 1, fig. 3.

3. A right hindleg from the stifle joint to the pastern, bent, so as to indicate a rearing action. From below the hough to the hoof the leg is carved out of a block resting on the bed of the pediment. The greater part was sculptured on another block also set in the bed, which is now wanting, and was fitted to the first block at a joint roughly tooled, of which a small part remains. The outside of the haunch and hough have been cut away, evidently to gain room for the left hindleg of another horse, or, according to Sauer, for the chariot-pole. This limb is composed of three separate fragments.

Michaelis, pl. 8, J.K. f; Laborde, pl. 26, fig. 40; Overbeck, *Ber. d. k. sächs. Gesell. d. Wissenschaften*, 1879, p. 72, pl. 1; and 1880, p. 161.

4. Left hindleg from stifle to below hough, bent, made up of two fragments.

Probably Michaelis, pl. 8, J.K. g and u; Laborde, pl. 26, figs. 36 and 23.

5. Left thigh from below stifle, the outer side split off; broken off in the hough joint.

Michaelis, pl. 8, J.K. *l*; Laborde, pl. 26, fig. 31.

6. Right forefoot; made up of two fragments of which one is Michaelis, pl. 8, J.K. *p*; broken off below the knee; the hoof free from the ground.
7. Hoof of forefoot, free from the ground; cut away on one side with rough surface; under the foot are holes near the edge as if for nails.

Michaelis, pl. 8 J.K. *o*; Laborde, pl. 26, fig. 38.

8. Hindhoof attached to fragment of base.

Michaelis, pl. 8, J.K. *m*; Laborde, pl. 26, fig. 41.

9. Left foreleg, bent, from above knee to below knee.

Michaelis, pl. 8, J.K. *s*; Laborde, pl. 26, figs. 30, 30 *bis*.

MARBLE FRAGMENTS OF METOPES.

342. The following fragments can be assigned to their respective places on the south side.

1. Metope XII. (No. 314). Right foot of female figure. See *ante*, No. 314.
- [2. Metope XIV. The body of a male figure, formerly ascribed to this metope, has now been shown to belong to the west pediment; cf. No. 304, P].
3. Metope XVI. The head and trunk of a figure who has fallen in a combat between two men. The trunk was one of the Elgin fragments, and is also engraved in the vignette to *Museum Marbles*, Part vii. The head was formerly at Chatsworth, and was presented to the Museum by the Duke of Devonshire in 1859. Carrey gives the position of the head of the fallen figure very accurately.

Synopsis, No. 323 (294); Michaelis, pl. 3, xvi.

- 342. 4.** Metope XX. Left thigh of female figure with clinging drapery, standing turned to the left.

The following fragments are either of doubtful or unknown origin. Probably they are all derived from metopes on the south side.

5. Left breast of draped female figure. South side, Metope No. XIII. ?

Synopsis, No. 302 (132); Michaelis, pl. 4, fig. K.

6. Fragment of right arm from the wrist to above the elbow, which is bent; above the wrist is attached a corner of drapery. *Presented by M. Dubois*, 1840. South side, Metope No. XV. ?

7. Fragment of right arm from the wrist to the elbow, placed across the breast and left shoulder, with folds of drapery hanging as if from the hand. South side, Metope No. XIX. ?

Synopsis, No. 305 (136). For a torso assigned to the companion figure in this metope cf. Sauer, *Festschrift für Overbeck*, p. 72.

8. Fragment of left arm from the wrist to near the elbow.

Synopsis, No. 306 (137).

9. Fragment of calf of leg, worked separately, and attached by a dowel.

Synopsis, No. 307 (138).

10. Fragment of calf of leg covered with drapery.

Synopsis, No. 308 (139).

11. Fragment of left arm from the wrist to near the elbow.

Synopsis, No. 309 (140).

12. Part of the arm (?) of a draped figure, made up of two pieces.

Synopsis, Nos. 320 (141) and 322 (142).

13. Fragment of the right upper arm of a draped female figure with sleeve fastened with two studs.

Synopsis, No. 304 (134).

14. Right shoulder and part of breast of draped female figure; the chiton fastened down the shoulder with four studs.

Michaelis, pl. 4, fig. O; *Synopsis*, No. 301 (131).

15. Left hind leg of Centaur up to above the hough. *Presented by M. Dubois*, 1840.

CASTS FROM FRAGMENTS OF METOPES.

343. A large number of fragments have been discovered in the course of excavations at Athens. Casts of these have been attached, as far as possible, to the Metopes. Of the fragments which could not be so attached, the following are the most important.

1. South side, Metope XI. Fragment of shield, held by left hands of both Centaur and Lapith; cf. Michaelis, pl. 3, No. xi. See p. 57; *Ephemeris Archaiologikè*, 1894, pl. 10, fig. 1.
2. Metope XVII. Torso of male figure, extending from the left shoulder to half-way down the right thigh; drapery hangs from the left shoulder and falls down the back to the waist. This figure has stood on the right foot; the left leg appears to have been bent. This metope, as drawn by Carrey, appears to have contained a nearly nude male figure, standing, and a draped figure of a woman, or citharist, holding a lyre.

Michaelis, pl. 3, xvii.

3. Metope XVII. Fragment, possibly part of a lyre; apparently this is the object held in the hands of the

343. draped figure of this metope. There are traces of the fingers of a hand supporting it underneath.

4. Metope XX. Fragment of right hand holding the end of a scroll. This metope, as drawn by Carrey, contained two draped figures, holding scrolls.

Michaelis, pl. 3, xx.

5. Metope XXIV. Torso of Lapith, with both arms raised and left leg extended. In the complete metope, as drawn by Carrey, the Lapith holds the fallen Centaur by the hair, and places his left foot on his body.

Michaelis, pl. 3, xxiv.

6. Head of Lapith, perhaps from Metope No. 305. *Found in the excavations on the Acropolis, 1889.*

Height, $7\frac{1}{2}$ inches. *Journ. of Hellen. Studies*, xiii. p. 94.

MARBLE FRAGMENT OF FRIEZE.

- 344.** Head of a youth, looking to the left, in low relief. This fragment probably belongs to one of the horsemen in the north frieze. It is placed by Michaelis (pl. 13) in the space between slabs xxvi. and xxviii. This head was formerly in the possession of Mr. Steinhäuser, at Karlsruhe.

Height, $5\frac{1}{2}$ inches.

CASTS FROM FRAGMENTS OF THE FRIEZE.

- 345.** The fragments are here arranged, as far as possible, in the order followed in the description of the frieze.

EAST FRIEZE.

1. Fragment from left-hand lower corner of slab, with drapery falling in vertical folds from below the knee of a

figure; and with a right foot turned to the right, and wearing a shoe with a thick sole. The figure to which this fragment belongs must have been a maiden in the procession; probably the figure on the left of slab ii., now entirely lost, but preserved in Carrey's drawing.

Height, 1 foot. Compare Michaelis, pl. 14, slab ii., No. 2.

2. Female head, looking to the left. The hair is gathered up under a net. This must have belonged to one of the figures in the procession on the east side, slabs vii.-ix., and probably to No. 56.

Height, $4\frac{1}{2}$ inches.

NORTH FRIEZE.

3. Fragment of arm and drapery of male figure moving to the left. From the left edge of a slab. This seems to be a part of the figure, No. 4, partly seen on slab ii., and has been thus drawn in fig. 11.

Height, 1 foot 1 inch.

4. Left-hand upper corner of slab, on which is a youthful male head, bound with a diadem, looking to the left; the face shown in three quarters. This seems to agree best with Carrey's drawing of the figure with the sheep, slab iv., No 7 (= Michaelis, No. 9). See fig. 11.

Height, $7\frac{1}{2}$ inches.

- 4A. Fragment of male figure, turned to the left, extending from the neck to the hip. The drapery consists only of a mantle, which is seen passing over the left shoulder and round the body. This figure, formerly assigned to the south frieze, is composed like the conductor of victims, north frieze, No. 9 (= Michaelis, No. 11), though it is doubtful whether it can actually fit.

Height, 1 foot $\frac{1}{2}$ inch; Michaelis, pl. 11, slab xxiv., A. (misdrawn to the right).

345. 5. Fragment containing the back of the head of one of the lyre-players (Michaelis, No. 24) and part of the lyre of the other (Michaelis, No. 25).

Height, $11\frac{1}{2}$ inches. (See fig. 12). Michaelis, pl. 12, vii.

6. Fragment from lower part of draped figure from knee to right (?) foot, the direction being to the left. On the right side of the fragment is a joint. The drapery reaches to the ankle, with an upper fold falling half-way down the calf. This fragment seems to have belonged to the musician on slab vii., whose lyre is preserved on the preceding fragment, and is thus drawn in fig. 12. Michaelis is in error in marking a joint on the left of his No. 26 (= Museum, No. 17).

Height, 1 foot $7\frac{1}{2}$ inches.

7. Fragment with left foot wearing a shoe, from a draped figure moving to the left. The skirt falls just above the ankle. This may be a part of the figure on slab i., only preserved in Carrey's drawing (cf. fig. 11); or it may have belonged to one of the figures on slabs vii.-ix., notwithstanding that Carrey represents them with bare feet.

Height, 7 inches.

8. Fragment from the left of slab ix., giving parts of the three figures shown in Carrey's drawing (see fig. 12). This fragment agrees fairly well with Carrey, except that he does not indicate the hand of the middle figure. It was discovered in the excavations on the Acropolis in 1889.

Height, 2 feet. *Journ. of Hellen. Studies*, xiii., p. 96.

9. Fragment from the right joint of a slab, containing part of a male figure from the hip to the right shoulder. The right arm was held horizontally, and bent at the elbow, so that the hand is seen before the breast. A

mantle passes round the body from under the right arm to the left shoulder. This, as Robert points out (*Arch. Zeit.*, 1875, p. 100, l), seems to be the marshal beside the chariot group in Michaelis, pl. 12, xiii., fig. 48. (See fig. 12, slab xiii.) In that case the raised mass on the left of the hip of this figure would be part of the rump of the third horse.

Height, 1 foot 5 inches.

10. Fragment with edge of hind quarter of horse, rearing to the left, with part of the tail. Above the tail are folds of drapery. This fragment is perhaps a part of slab xiii., with the hinder chariot horse; but this is very doubtful.

Height, 1 foot 8 inches.

11. Part of a charioteer, between the waist and the knees; he stands in a chariot, of which the rail is visible. The left forearm crosses the body as if holding the reins. This fragment, which is not noticed by Michaelis, must belong to the north frieze. Robert (*Arch. Zeit.*, 1875, p. 100, n) proposed to assign it to slab xiii. of the north frieze. This seems the most probable position, though the fragment does not agree very well with Carrey's drawing.

Height, 1 foot.

12. Fragment of chariot group; an apobates standing in a quadriga, leaning forward. The head and neck, right arm from below elbow and legs from below the knee are wanting. On his left arm is an oval buckler. He wears a chiton which leaves the right arm and side bare. His right hand must have grasped the chariot rail. On the left a portion of the drapery of the charioteer is visible. There is a joint on the left of this fragment. It must belong to the northern frieze, and on p. 94, fig. 13, it has

345. been drawn in combination with slab xix. It is not given by Michaelis, or in Robert's list (*Arch. Zeit.*, 1875, pp. 95-103).

Height, 1 foot 5 inches.

13. Horse's head, reined back; a joint on the left side. The scale and direction show that this head belonged to a chariot group on the north side.

Height, $11\frac{1}{2}$ inches; Michaelis, pl. 12, slab xx. (cf. p. 95).

14. Fragment containing a part of the neck and lower part of the mane of one of the horses of a chariot group, together with a part of the neck of a second horse. This fragment, which was discovered in the excavations on the Acropolis of 1889, must belong to a chariot group of the north frieze, perhaps to slab xi., xv., or xvi.

Height, 1 foot 3 inches.

15. The upper part of two horsemen, and part of the head or neck of a succeeding horse. The second rider, whose hand is preserved, held metal reins. The horse had a metal bridle. This fragment was formerly in the Cataio Villa, and afterwards the property of Archduke Karl of Austria. It must have belonged to the fragmentary portion of the north frieze.

Height, 1 foot 3 inches; Laborde, *Athènes*, II., p. 236; Michaelis, pl. 13, xxvii. Michaelis, *Berliner Phil. Wochenschrift*, 1892, p. 1172, refers it to slab xxx. in sequence with xxix.

SOUTH FRIEZE.

16. Helmeted head looking to the right. The lower part of the face is broken away. The helmet has a cheekpiece turned up at the side. This head probably belongs to the horseman, No. 5, in the south frieze.

Height, $5\frac{1}{4}$ inches.

17. Foreleg of a horse from below the knee to the hoof. The direction is to the right.

Length, $7\frac{1}{2}$ inches.

18. Youthful beardless head wearing a petasos and looking to the right. The right side of the head is broken away. Michaelis engraved this head, pl. 11, slab xix., No. 48. It no doubt belongs either to that horseman, or to one of the two on the slab following (xx.), for which see Carrey's drawing.

Height, 7 inches.

19. Upper part of youthful male figure looking to the right; behind, horse's head. The figure wore a chiton with girdle, and a close-fitting helmet or leather cap. Part of the shoulder of a second figure seems to be visible on the right edge of the fragment. It is not easy to find a place for this fragment among the horsemen of the south side, though the pose seems to be that of a figure riding. If a part of the chariot groups, it is probable that the head is that of the charioteer of slab xxvi.

Height, 1 foot 4 inches; Michaelis, pl. 11, slab. xxvi., No 64.

- [20. See No. 345, 4A.]

21. Fragment of elderly male figure, moving to the right; from the hips to the beginning of the shoulder blades. He wears a mantle closely wrapped about him, and leaving the right arm bare. On the right of this fragment is a joint. It probably belongs to a figure in the group of old men and musicians, slabs xxxiv.-xxxvii. Michaelis inserts it in slab xxxv. (No. 97 in his pl. 11), but his drawing is incorrect and the fragment cannot be adjusted there. The only possible place seems to be on the right of slab xxxiv.

Height, 10 inches.

- 345. 22.** Fragment with left foot and part of drapery of figure moving to the right, and having the left foot hindmost. From the left-hand lower corner of a slab. The lowness of the relief shows that this foot belongs to one of the figures on the far side of the victims. Michaelis formerly combined it with his pl. 11, slab xliii., 126. This figure, which is 84 according to the Museum numbering, has now been joined to slab xli., and the fragment is assigned to the last slab, consisting of the figures Nos. 100, 101 (Mich., 127, 128) and slab xliv. In that case, this is the foot of No. 100.

Height, 8 inches. *Arch. Zeit.*, 1885, p. 58.

SOUTH OR NORTH FRIEZE.

- 23.** Fragment of helmeted head looking to the right. The head is entirely destroyed except the back of the helmet and its crest. This head perhaps belongs to one of the warriors that accompany the chariots in the north frieze.

Height, $11\frac{1}{2}$ inches.

ARCHITECTURAL FRAGMENTS FROM THE PARTHENON.

- 350.** The capital and uppermost drum of one of the Doric columns of the north side.

Width of abacus, 6 feet $7\frac{1}{2}$ inches; Penrose, *Athenian Architecture*, pl. 19, fig. 1; *Stereoscopic*, No. 107.

- 351.** Part of a marble tile-front. The roof of the Parthenon, like that of many other Greek temples, was formed of marble tiles, carefully adjusted. In the case of the Parthenon the tiles were placed side by side. Ridge tiles

covered the joints, and the lower end of each ridge terminated in an anthemion. Hence the tile-front was called by the Greeks *kalypter anthemotos*. See the model of the Parthenon, and Michaelis, pl. 2, fig. 8.—*Inwood Coll.*

Height, 1 foot $\frac{1}{2}$ inch.

- 352.** Cast of a similar but more perfect tile-front, from the original at Athens.

Height, 1 foot $8\frac{1}{2}$ inches; Michaelis, pl. 2, fig. 8; Inwood, *Erechtheion*, pl. 22.

- 353.** Cast of lion's head from one of the angles of the pediment. This head is worked from a block which forms the springing stone of both the cymatium and the corona of the pediment. In the modelling of the lion's head, and especially in the treatment of the mane, there is a noticeable austerity and conventionalism, such as is appropriate to a purely decorative piece of sculpture.

Height, 1 foot $4\frac{1}{2}$ inches. See the model of the Parthenon; Penrose, *Athenian Architecture*, pl. 17; Michaelis, pl. 2, fig. 9; Brunn, *Denkmäler*, No. 82 B.

- 354-5.** Casts from two fragments of acroteria, probably from the western pediment.

The acroteria were ornaments placed on the three angles of the pediments. For an example of a complete acroterion, see that from Eleusis, No. 438.

Lengths, 3 feet 3 inches and 1 foot 9 inches; Michaelis, pl. 2, fig. 10, i., l.

- 356.** Marble fragment of a similar acroterion.—*Inwood Coll.*

Height, 10 inches; Inwood, *Erechtheion*, pl. 22, p. 130.

- 357.** Marble fragment of moulding with painted mæander pattern.—*Inwood Coll.*

Length, 10 inches; Inwood, *Erechtheion*, pl. 22, p. 129.

- 358.** Marble fragment of moulding with painted mæander pattern. Both these fragments (357, 358) appear to belong to the moulding which surmounted the frieze and passed round the interior of the peristyle.—*Elgin Coll.*

Length, 1 foot 9 inches; Penrose, *Athenian Architecture*, pl. 20, fig. 27a; pl. 23; Michaelis, pl. 2, fig. 17.

PLATE I.



SECTIONAL VIEW OF THE EAST END OF THE PARTHENON.
(After G. Niemann.)



COPY OF THE STATUE OF ATHENÈ PARTHENOS. No. 300.



COPY OF THE STATUE OF ATHENÈ PARTHENOS. No. 800.

PLATE III.



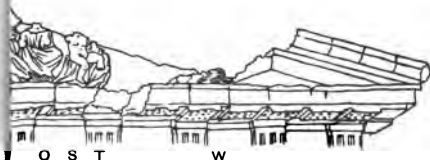
K L M O

PARTHENON.



O P Q R S T U V W

PARTHENON.



Q S T W

PARTHENON.



FIGURE KNOWN AS THESEUS. EAST PEDIMENT.





GROUP OF THE FATES. EAST PEDIMENT.

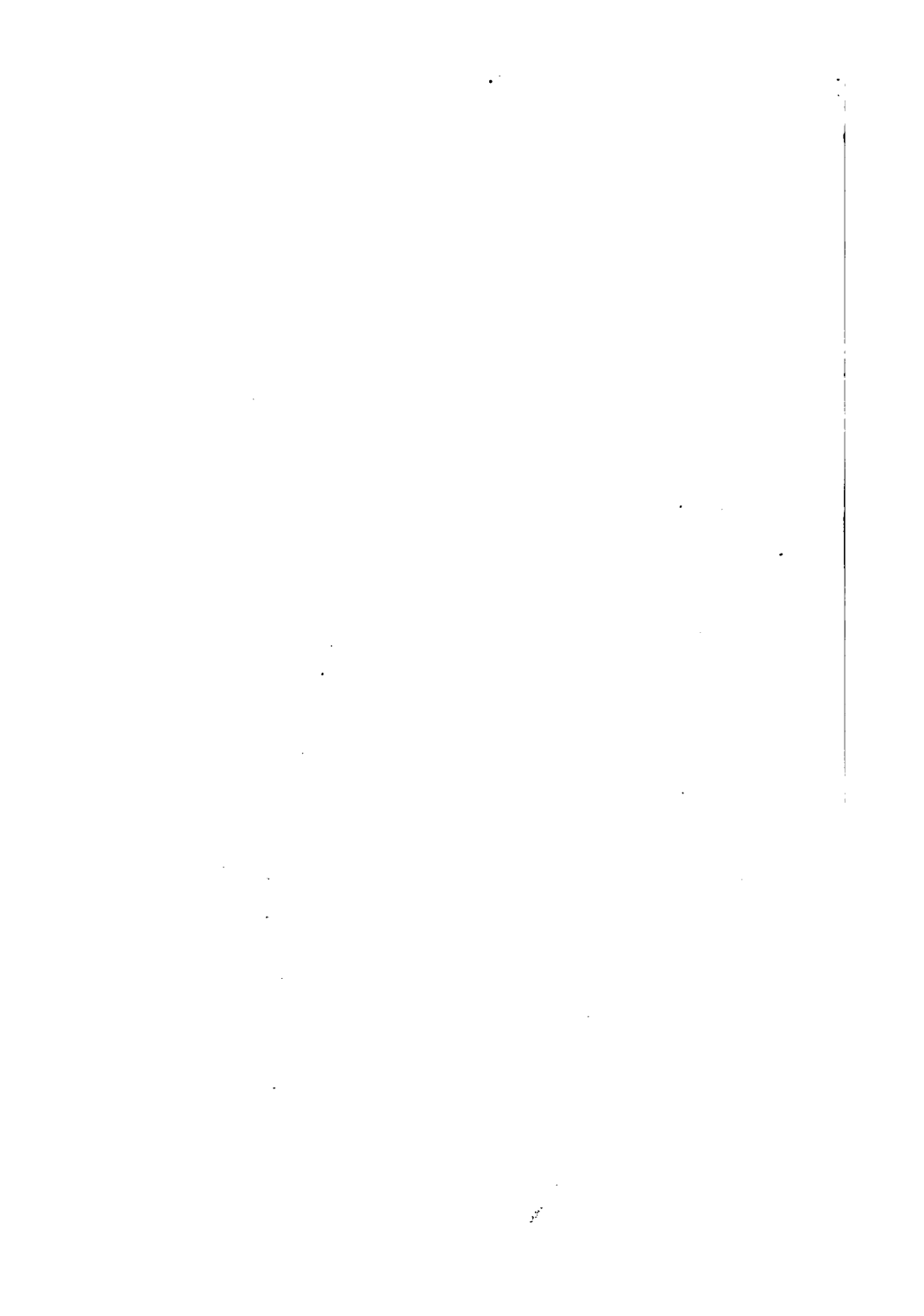




FIG. 1. TORSO OF SELENÊ.
EAST PEDIMENT.



FIG. 2. HORSE OF SELENÊ.
EAST PEDIMENT.

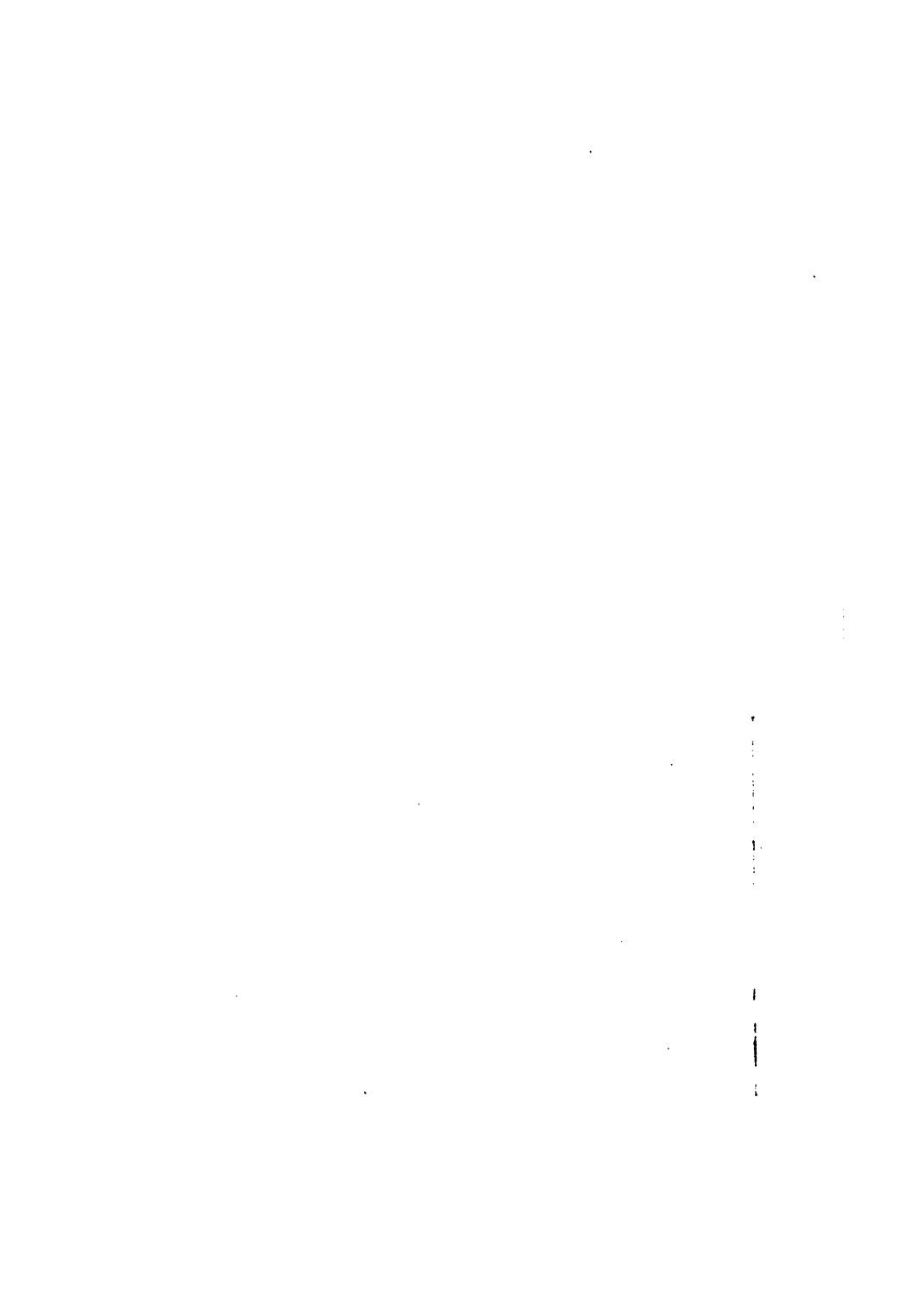




Fig. 1. CENTAUR AND LAPITH. METOPE, No. 310.



Fig. 2. CENTAUR AND LAPITH. METOPE, No. 317.



ZEUS, HERA AND IRIS; MAIDEN. EAST FRIEZE, SLAB V.



PROCESSION OF CAVALRY. NORTH FRIEZE, SLABS XXXVII., XXXVIII.

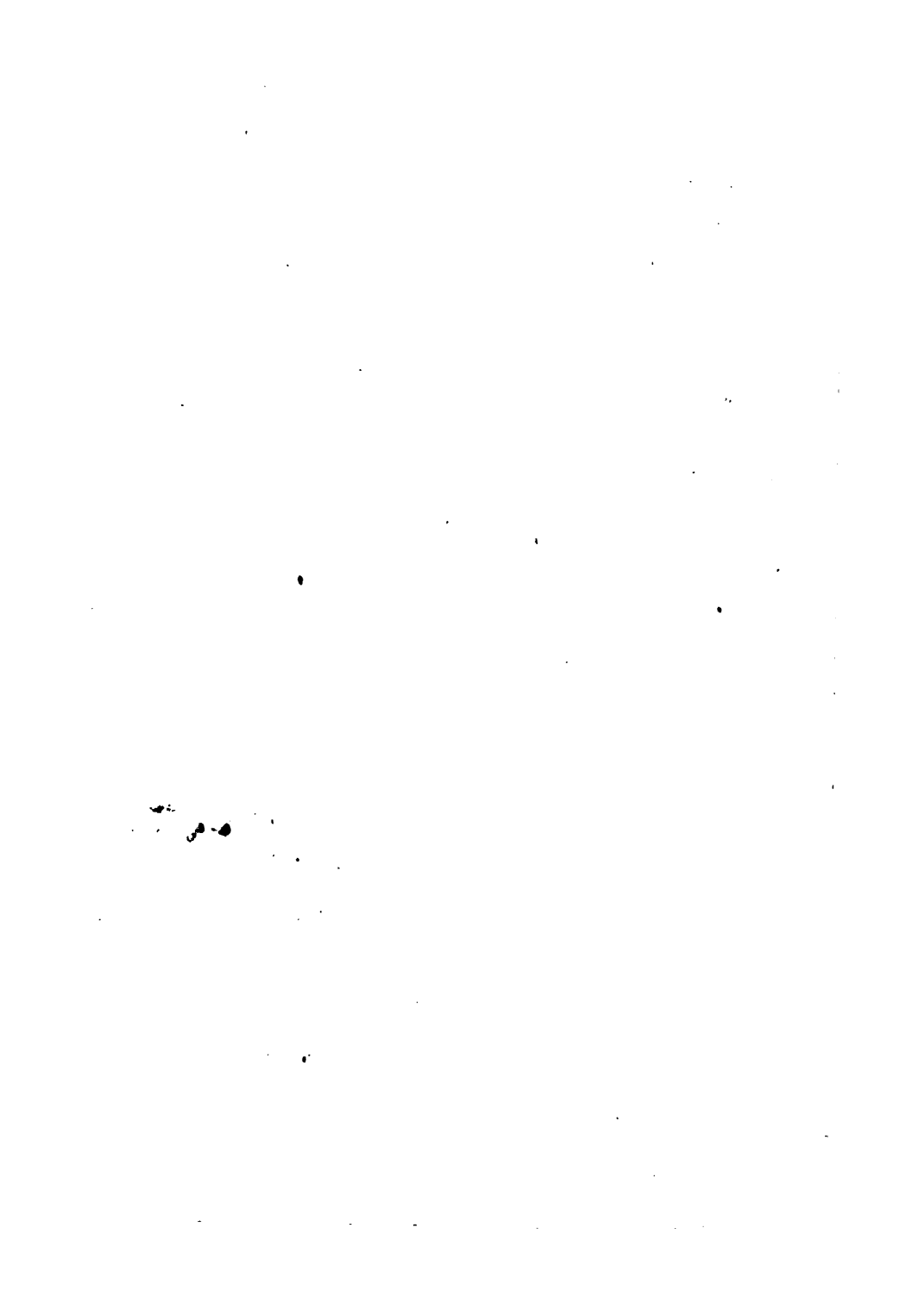
PLATE X.

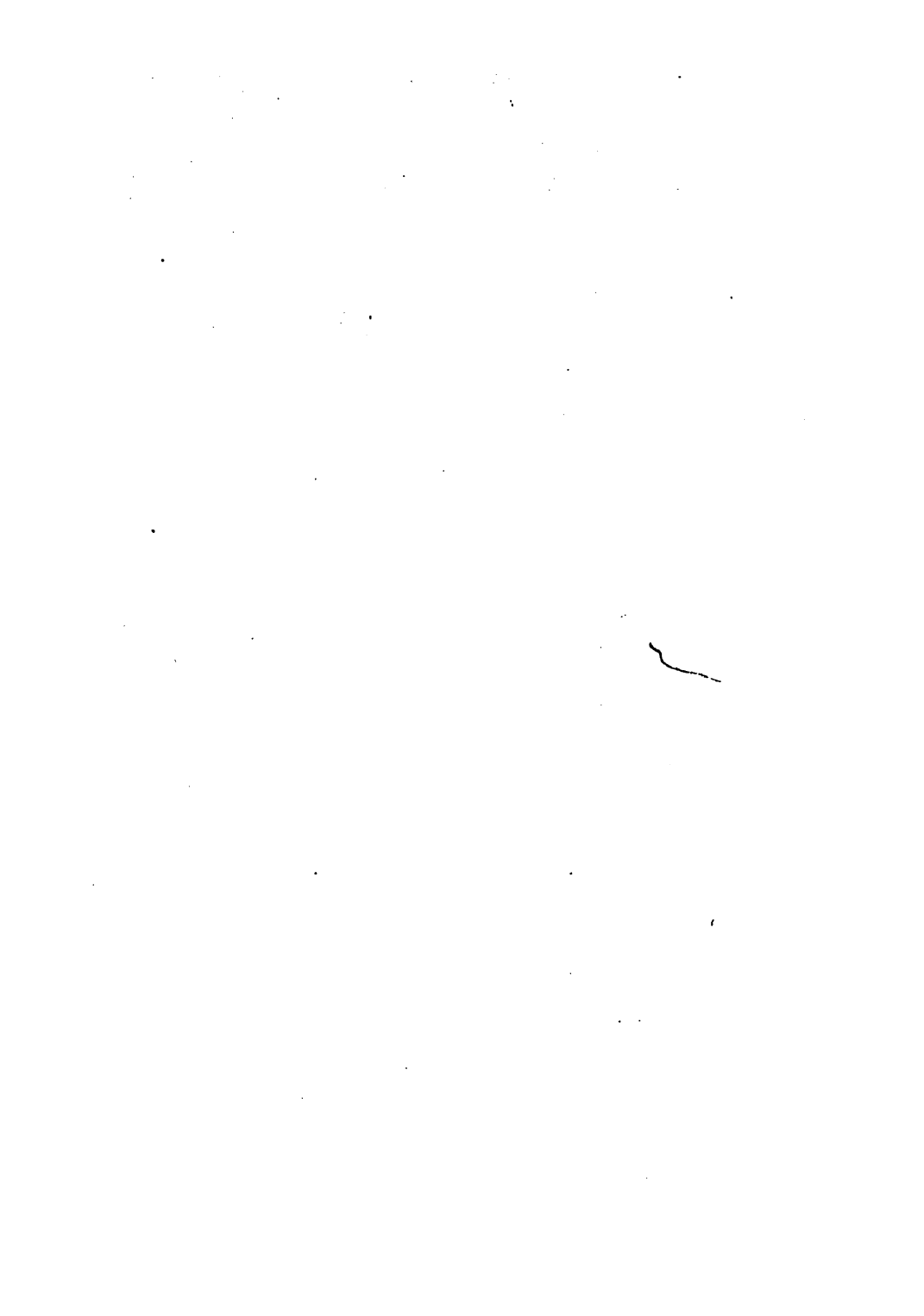


PREPARATIONS FOR THE PROCESSION. WEST FRIEZE, SLAB VI.



CATTLE FOR SACRIFICE. SOUTH FRIEZE, SLABS XL., XLII.





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